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# The WHITE Paper . LATIN JAZZ & FUNKY ROLL: THE ALLURE OF THE BIG EASY'S FRENCHMEN STREET

Diverse Club Scene Spills Onto Sidewalks In The Land Of Dreams

■ BY TIMOTHY WHITE The White Paper is an occasional feature column of



The wildly diverse eroud is in a tizzy. packed loin to loin along the curb stones as it dips in ragged unison to the march-tempo clave of Coolbone rass, a jazz and funk street band hammering out the crotic legato "zau-do-do, zau-do-do" rhythm that

always summons Oshun and Shango, the ancient Afro-Cuban derites of the dance. The groove is a slightly hip-hop-accented variant on the legendary drug-and-buzz of the second-line heat, a Latin-flavored percussive lik that is the essence

sensibility. And the motley throng, an ethnic/economic interface of the port city's populace, from neighbor-hood retirees and tipsy Tulane University students to thirtyish white, black, and Latin revelers of variable fashion breezy force of the alfresco cadence, which suddenly shifts into a shuffling eakewalk and then a deep soul bop as

the dancers roor their acuroval It's just a whisker past midnight on May 2. As an uncomplaining queue of cars and pickup trucks struggles to inch its way

just beyond the French Quarter, one might blame the un-

Ciam

Hot Latin Seasoning Heats Up

City's Hippest Musical Hybrids

NEW ORLEANS—It's the first of two standing-room-only

Cineo de Mayo Festivals scheduled in the space of a weekend, and the urban panorama for the annual observance of

lights, mariacla players in closero (cowboy) costumes of em-

broidered suits and sombreros, and vendors enjoying a

pronto trade from perspiring seas of passersby purchasing

This is not Mexico City's Garibaidi Souare, however, and

■ BY TIMOTHY WHITE

chicken falltas and Corona correzo.

in the welter of Latin dialects heard among spectators pressed against the edge of the portable stage for the night's entertainment, the greatest roberent response is reserved for the rumba/flamenes/subsa-melded intricacies of a gultar and percussion ensemble led by a Bolivia-bred singer, as well as the rollicking Tex-Mex-salted musical fowler of a five-piece rock band. A casual observer from out of town, unaware that the New Orleans Jaco & Heritage Fest is strictly a daytime ondeavor at the distant fidegrounds, might even mistake this (Continued on page 110) Arista's Smith Is Back With 'Gone'

IUNE 8, 1996

■ BY MELINDA NEWMAN NEW YORK-Patti Smith's in-



her album sales, but with the June 18 release of "Gone Again," Arista (Continued on page 115)

Pallas Rounds Up Crucial Conflict

■ BY J.R. REYNOLDS LOS ANGELES-Pallas/Universal act Cracial Conflict embraces rura



lingo such as "barn," "hay," "giddyup," and "rodeo," But hold on there, (Continued on page 121)





INSIDE

Linda

Ronstadt

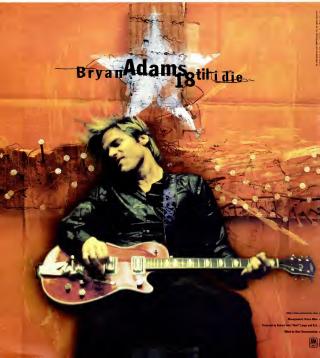
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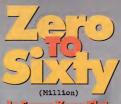


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RECREATIONAL SPORTS

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NEW AGE

# PolyGram To Initiate Source-Tagging

# Retailers Pleased, But Question Additional Cost

NEW YORK-After a nearly 11-year odyssey that looked like it would never reach resolution, the music industry will begin to

implement source-tagging when PolyGram Group Distribution applies anti-theft tags to select new releases due in stores July 16 The National Asan, of Recording Merchandiners says that it has received assurances from BMG Distribution, Sony Music Distribution, Uni Distribution, and WEA that they, too, will attempt to begin source

tagging product by the trade association's ste of mid-August. NARM has been investigating the possibility of source-tagging as a method of ening electronic article surveillance sinc 1985, but when the longbox was abandoned in 1962, the project went into high gear. In

March 1960, after "extensive tests and delib erations," NARM endorsed acousto-magnetic technology for the source tags. The main supplier of acoustic-magnetic

technology is Sensormatic. In early January. Checkwoint Systems, one of Sensormatic's major competitors, filed suit against NARM in U.S. District Court in Philadelphia, charging violation of antitrust statutes, breach of contract, and unlawful interference with our rent and prospective customers (Billboard,

In a statement, Pam Horovitz, NARM pres ident, said of the PolyGram initiative, "It has been a long and complicated project. We're grateful to all the companies whose input has been so critical to this positive outcome, particularly to PGD for being the first to just do it!" " She declined to comment further. Checkpoint executives did not respond to

In a customer letter dated May 24, PGD titles will contain a nonactivated, acoustamagnetic-technology tag, and the CDs contoining that tog and the hores they are shipped in will have a sticker identifying them as "protected." It noted that it expects to have tags on all shipments by early January

ment to the long-term health" of the account base. The letter notes that music retailer shrinkage is about 3% of total sales, which translates to "\$80 million in potential profits lost each year.

PGD president Jim Caparro says there are two issues behind the staggered implementation of source tags. Since the tag will initially be placed in the center of the CD tray, discs packaged in clear trays will be ex-

MAKING A SOUND MOVE

Most jewel boxes have black trays, but a owing trend has been to use clear ones so that artwork can be displayed through them.

ery so that the tag can be placed in the least obtrusive snot on that type of tray The second reason for the staggered roll out is a manufacturing capacity problem, Canerro says, "We have been told that we can only get up to 75,000 source-tagged lewel boxes a day," he says, "But by Jan. 1, 1967. we will be in the position to have every CD

manufactured have a tag included when it is shipped to our customers." In explaining the process, Capatro says that PGD will buy source-tagged jewel boxes, and after CDs and artwork are inserted, the product will be shrink-wrapped and a "pro-

WEA president Dave Mount and Uni resident John Burns say they are commit ted to implementing source-tagging and hope to do so sometime in August A spokesman for Sony Music says R. too hones

to meet that target date. BMG Distribution executives were unavailable for comment. EMI Music Distribution was conspiruous in its absence from NARM's list of manufacturers supporting the initiative. An EMI-Capitol Music Group North America spokesman did not respond to a request for comment. But sources say that the co has asked to be indemnified by NARM and

Sensormatic, should Checkpoint win its law Initially, executives at other distribution (Continued on page 114)

## **Billboard Names Joe Pagano** Video Person Of The Year

BY SETH GOLDSTEIN

NEW YORK-In his spare time, Best Buy plant trees like his florist forebears. He's pretty good at growing things during work ing hours, too, and has helped nurture Best Burb video sales from a \$4 million saning five years ago to a \$151 million redwood last year The chain's ability to move best-selling and estalog titles and its posi



nation of the Billboard Video Person of the Year He joins on apprest res including Arm Duly Video, Ron Eisenberg of Houston-based distributor ETD, Gary Ross of Suncoast Motion Pieture Co., John Taylor of Ingrum Entertain ment, and Peter Balner of Palmer Video. Pagano will receive the award at a special Billboard reception July 11 during the 15th Enterprises, also in Minneapolis, oversees inventory at 250 stores. The bigger locations are stocked with 11,000 titles, more than 20 Pagano came aboard. Best Buy's video staff as grown as well: Pagano has two senior buyers, Dusty Bowling and Stacy Robinson. and bover Jimmy Hire. They're kept busy selecting a broad as-



sortment of titles that appeal to the video enthusiast as much as the casual shopper: last year, they generated average revenues of \$700,000 per store Rest Boy is shooting for \$1 mil-

lion as cousette sales advance to \$200 million Most outlets are 45.000 source feet or less. In the bigger locations, video has been moved from the "bullpen" to center stage, on the carpet with music and multimedia products. Sections are 36 feet in length and seven shelves high, equal to 2,000 square feet, a

Pagano, who turns 47 in September. keeps active outside Best Buy with golf, bosting, and gardening. His immediate family includes his wife, Jeri, and his children, Joff and Jarreifer

### annual Video Software Dealers Assn. convention in Los Angeles July 10-13. Pagano, who joined Beet Buy in 1992 after a 20-year stint with wholesaler Lieberman THIS WEEK IN BILLBOARD

### Four companies in the Harman Pro Group, a collection of professional audio equipment manufacturers, are ralocating from Europe

to Nashville. Pro sudio editor Paul Verna reports. THIRD DISTRIBUTOR GETS TOUGH Following the lead of WEA and Uni Distribution, EMI Music Distribution has strangthaned its minimum-advertised-price policy in an effort to help the specialty store account base, which has been hurt

by discounters' loss-leader pricing. Senior retail editor Ed Christ man has the story in his Retail Track column.

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BILLBOARD JUNE & 1996

# **Real-Time Audio Livens Radio Station Web Sites**

### BY CHUCK TAYLOR

As radio broadcasters continue to look for the best ways to utilize station World Wide Web sites on the Internet, what they see is sound Development over the last year of

technology that allows for the online delivery of real-time audio brings to the ont radio's shillty to offer Web bounds the medium's most obvious and inherently valuable product: a station or network's own on-air programming. On May 30 SW Networks heren broadeasting its Classic FM nouvesu classical format live over the company's Internet site. It is simultaneously offering its Smooth FM light jam format, with plans unfolding over the eoming weeks to introduce other SW audio programming online. Like its broadcaster counterparts

offering real-time audio over the Inter-

more desirable playground for its foritable one for the network. Equally important is the use of its site as a value added marketing mechanism for special events and imaging. The reaction of our affiliates had been terrific. This is an exceptional says Susan S

marketing tool, president of SW Networks, "It's also a wonderful way for potential affiliates to tune in and get a sample of what the formate see like! Solomon adds that the network has always intended for its programming to be "delivery-systems neutral. We want entertaining programming to be adapted to whatever platform will reach the greatest number of people. whether that's satellite or over a per-

## Brunswick Digs Into Its Vaults To Release Vintage R&B On CD

sonal computer

■ BY IRV LICHTMAN NEW YORK-Brunswick Records.

fresh off a full year as a reactivated label, will continue mining its master vaults this summer with its "Summer Of Soul" premetion. Since its rebirth in 1995, the historic

label has brought to CD such R&B and blues luminaries as Jackie Wilson, the Young-Holt Unlimited, Louis Armstrong, and Count Basie, and has released a two-CD "Brunswick Years"

Due this sumbeginning with a raft of releases Tuesday (4), is a collection by well as albums by

Bone Walker, and the Artistics, And in an unusual collection not culled from Brunswick master files, the label is releasing that day sessions made by the

Jackson 5 for their first label, Steeltown Records, in 1967 According to Paul Tarnopol, who cochairs the label with his sister Mara the Jacksons were signed to the Gary. Ind based label under a six-month contract before moving on to Motown Records. The 14 tracks on the Brunswick set, several of which were released as singles, include two record

ings made when the group called itself Ripples & Waves Plus Michael. The album's title, "Pre-History-The Lost Steeltown Recordings," is an apparent play on Michael Jackson's recent Some sibum, "HIStory: Past, Present And Future—Book I." Another unusual release due this

summer that strays far from the traditional Brunswick repertoire is an album called "Hollywood HiFi," consisting of 18 offbeat, mostly licensed recordings made years ago by such en-tertainers as Joe Pesci, Robert Mitchum, Raquel Welch, Sixey Spacek, Bette Davis, and Anthony Quinn Among the tracks is a novelty record ing featuring the voice of John F. Kennedy intoning parts of his inaugural address while a sprightly musical number plays beneath

Later this summer. Brunswick will ment its state with CDs featuring Lillo Thomas, the Young-Holt Unlimit-ed live, and the Lost Generation, as well as with a 16-robuse We donor ed

Plans for early next year include greatest-hits packages from Wilson. the Chi-Lites, and Tyrone Davis, smong other R&B collections. To veteran members of the trade,

the name Tarnopol is closely associat ed with the Brunswick years, starting in 1957, when Nat Tarnopol, the fa-ther of Paul and Mars, loised the la bel as A&R chief That was the year the late Bob Thiele

signed Wilson an

gal dispute

er owner MCA Inc., which

unknown nerformer who, under Nat Tarnopol's guidance as manager became one of the est R&B and pop artists of the era. Tarnopol joined Branswick when it was a label owned by Deeca Records In later years, he was given half own-



acquired Decra Records in the early '60s. Tarnopol died in 1996 at 56 In addition to the label and its tre are-trove of masters, Mara and Paul Tarnopol inherited the publishing opcration that their father established before joining Branswick. It operates under the names TMIA (ASCAP) and TMIB (BM1). While the Brunwick record com

ny harks back to the '20s, with a num ber of industry alliances and distribution outlets since then, Mara and Paul arnopol have not challenged own ship of masters that precede 1957: from that point through the '70s, the Tarnopols can still choose releases from among thousands of masters (Continued on page 120)

### **Navarre Stock Value Triples In Two-Week Run** Internet Acquisition, Takeover Speculation Drive Boost

 BY DON JEFFREY distributor Navarre has been the tar-

get of stock speculators in the past few In the period from May 9-May 23, shares of the Minneapolis-based c pany soured 307% from \$9 to \$36.625. The last day of the run, Navarre dewhich holders receive two shares for every one they own. On that day, Navarre's stock set company records for price and volume as 1.7 million shares were traded, a volume 2,000%

weeks who have tripled the value of its In the following days, the stock gradually declined, and at press time it closed at \$22.75 on Nasdaq's National Market listing, but that was still



d Scholarship at the Berklee College of Music from its president, Lee Eliot Berk Awarded from a fund established last year by Billboard to celabrate ts 100th anniversary and Berkise's 50th, tha scholarship provides one year's full tuition to a qualified student in Berklee's performance division. Bourgeyx, who was born in Bordeaux, France, has been studying lazz piano since age 9 and has performed with such jazz artists as Joe Hendarson and Bill Evens. In addition to his musical ability, Bourgayx was selected for his academic achievements and significant on- and off-campus performances. Meanwhile, at the college's graduation ceremony, Berk, bottom center, presented honorary doctorate discrees to Path LaBelle, left, and Pat Metheny, who delivered the



### Harvey Capitalizes On Ghost, Rich Kld Characters To Get Direct-To-Video Sequels

■ BY DON JEFFREY NEW YORK-Harvey Entertainment, which has licensing rights to Casper the Friendly Ghost and Richie Rich, has cut a lucrative direct-tohome video deal for the movie sequels featuring those children's characters.

Saban Entertainment, the producer of the "Mighty Morphin Power Rangers" programs, will make the two e-action films, and 20th Century Fox Home Entertainment will distrib ute them worldwide to the video selfthrough market.

The second to "Richie Rich" in exected to be released in the third quarter. The original Warner Bros. movie, starring Macaulay Culkin, took in an estimated \$125 million in worldwide home video revenue. The sequel to "Casper" is scheduled for a fourth-quarter release. The Universal film, released in 1995, booked \$325 million in worldwide video revenue. Estimated costs for the madefor-video sequel are \$10 million-\$12

million for production and \$10 million Under the terms of the deal, Saban will pay Harvey an upfront advance of \$3 million and 50% of gross profit. If "Casper" is not made by the end of 1997, Sahan must pay Harvey a delay

fee of \$20 million

(Continued on page 15)

twice as high as the pre-run record price of \$11.375. At 3.2 million shares, clared a two-for-one stock split, under the company's market valuation was

\$72.8 million The most recent news from the or pany was the acquisition of 50% of Net radio Network which transmits music over the World Wide Web portion of the Internet Stocks related to the Internet have been hot in the past

year. Navarre has an option to purchase an additional 20% of the cybernetwork in two years. Company chairman Brie Paulser was vacationing at press time and unavailable for comment. CFO Charles Chency did not return calls. There has been speculation in in-

vestment circles that Nevsore might be the target of a takeouer mossible by Metromedia International hillionaire John Kluge's entertainment company Metromedia was planning to merge with another music distributor. Alisnce Entertainment, but that deal fell apart just month because softness. (Continued on page 15)

### Motown Creates **Imprints For Adult** R&B. Soundtracks

BY DON JEFFREY

NEW YORK-Motown Records has formed two new labels-one for soundtracks and the other for adult R&B-that will be headed by Cassandra Mills. One of the imprints, Motown Sound-

trucks, is expected to release two albums this fall. The soundtrack to "Sleepers," a Barry Levinson film starring Robert De Niro, Brad Pitt and Dustin Hoffman, will contain a min of Motown catalog tunes and new songs. Boyz II Men are expected to cut a track for the album and film. The other accordingly for "The Accordate," directed by Donald Petric and starring Whoopi Goldberg-will consist of Motourn classics and remakes by current R&B artists of "popular female anthema "according to a label

### 'Metallicast' To **Rock The Web**

(Continued on page 117)

■ BY BRETT ATWOOD LOS ANGELES-Metallica is

planning to open up a private funclub concert to a global sudience via the Internet. The hard rock art is teaming with Apple Computer Inc. for the ambitious June 10 neteast, which is likely to reach the largest Internet live-concert audience yet. The event, tentatively dubbed "a Metallicast," will be physically attended by only about 500 members closed venue in San Francisco Metallica begins its stint as head

er of the Lollapaicoza tour June 27. However, thousands of Internet users will be able to tune into the private event on the World Wide Web at http://irve.apple.com to hear (Continued on page 100)



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Billboard Music Group Drester of Strategic Development, Yan Schiliger

# **A&M Triple Bill Hits Borders Stores**

### Arden, Mann, Griffin On National Promo Tour

■ BY BRADLEY BAMBARGER

singer/songwriter Jann Arden, on a na tionwide package tour of Borders Books & Music stores Although Borders has had up-and-coming music acts regularly touring its shops over the past year, the Arden venture with labelmates Billy Mann and

Patty Griffin marks the first time a triple bill has made the rounds The Borders tour, which runs June 25-

Ang. 3, is the daytime promotional portion of Arden's 25-date summer club issunt. At each stop. Arden and fellow singer/songwriters Mann and Griffin will play acoustic sets at Borders at around 5-6 p.m., with acoustic shows by Mann and Griffin open

ing Arden's full-band club gig lster. According to Kari Erickson, BORDERS national events coordinator for Borders, such teamings of established artists with bud-

ding talents have been common practice with author appearances at Borders, "We often try to piggyback on one novelist's fame to introduce consumers to a new voice," she says. The Arden/Mann/Griffin Borders tour

is also unique because musical events at the chain have generally involved emerging acts, rather than hit artists. Released

in late February '96, Arden's second album, "Living Under June," has sold 150,000 copies, according to SoundScan. NEW YORK-In a novel move. A&M is putting three of its artists, including bot But fueled by the top 15 single "Insensi tive," one-third of those sales have occarred in the past five weeks. Arden has Maren's soul-inflocted

pleted a series of dates opening for Sophie B. Hawkins. Griffin's A&M bow, the folktinged "Living With Ghosts," was issued May 21, and she recently finished an April/May residency at

self-titled DVS/A&M sl-

hom was released April

2, and he recently com-

the Fex in New York. A&M's idea to team artists at Borders stemmed from two previous successes. First, the label had the Innocence Mission return last fall to play club gigs and Bor ders shows in markets that the band visited while opening for Natal-

ie Merchant.
"That worked beyond anything we had imagined," says Larry Weintraub. VP of artist development/artist relations for A&M. "We thought 30 or 40 people would show up at every store, but

we averaged nearly 200. We were selling 40-50 CDs at Borders in the day and another 30 - 40 at night in the club. The second precedent involved Arden and Mann pairing for an April 23 Borders

label won for best Cajun/zydeco album, for

"La Toussaint" by Steve Riley & the Mamos

Playboys, which tied in the category with the

Arhootie release "None Adam Two-Step" by

the California Cajun Orehestra; children's

music, for "Wintersongs" by John Me-

Cutcheon; and country album, for \*Beyond

The City" by the Cox Family, which tied with

Two albums on Rounder imprints also

scored awards: The Bullseye Blues album

Right On Time!" by Little Buster won as

best R&B album, while Heartheat's "Rasta

Business" by Burning Spear received the

gle ("Gee Angel" by Sugar), and best sound-

(Continued on page 121)

ward for best reggae album Rykodisc raked in Indies for best pop al-bum ("Love Story" by Lloyd Cole), best sin-

Justice's "Just One Love" by Willie Nelson.

(Continued on page 121)



For The Roses. Sweden's King Carl Gustaf applauds as recent Billboard Century Award winner Joni Mitchell and classical composer Pisris Boulez are honored in Stockholm May 8 as joint recipients of the Polar Music Prize, described as the music field equivalent of the Nobel Prize. Past recipients have included Quincy Jones. Paul McCartney, and Metielas

### **NAIRD Announces Indie Award Winners** Rounder, Rukodisc Receive Multiple Honors

### ■ BY CHRIS MORRIS

BALTIMORE-Rounder Records and Rylordisc led the multiple winners of the National Assn. of Independent Record Distributors and Manufacturers' 1996 Indie Awards, which were announced May 25 at the NAIRD annual convention banquet at the Omni Inner Harbor Hotel here,

The assards, which honor the best inde pendent releases of 1995, were selected by a panel of industry peers Rounder repeated as the top award-win-ner, having reaped four Indies last year

(plus an additional three on subsidiary im-This year, the Cambridge, Mass.-based

# Anti-Rap Campaign To Be Directed At 5

### Major Record Labels

BY BILL HOLLAND

WASHINGTON D.C ... Two Democratic senators have joined forces with William Bennett of Empower America and C. DeLores Tucker of the National Political Congress of Black Women to launch a radio and letter-writing campaign simed at pressuring five of the six major record companies to better control the sale to children of rap and rock music with so-called "obscene" lyrics At a news conference here May 30, the

coalition announced the creation of a radio ad campaign to alert purents to the problem and "encourage them to speak out against it in their communities," they

Sen. Joe Lieberman, D-Conn., and senior staffers representing Sen. Sam Nunn, D-Ga., joined Bennett and Tucker in costigating what they said is the industry's lack of conscience in selling to children records "that glorify murder and drug use and that celebrate the beating and raping of women. Nunn was in Georgia the day of the

news conference and was unable to at-The radio ads, which will feature Bennett and either Lieberman, Nunn, or Tucker, depending on the area of the country in which they air, will target

Time Warner, BMG, PolyGram, Thorn EMI, and Sony Music and will ask listen ers to write to the companies to demand that they not "sponsor this kind of garbage," according to the spots Seagram/MCA, which owns the Interscope label, an early target for the group, is

not on the list. "We're reserving judgment on them for now," says Christian Pinkston, spokesman for avowed family-values watchdog group Empower America. (Continued on page 113)

### Menken, Zimmer **Honored At BMI** Film, TV Awards

■ BY DOUGLAS REECE LOS ANGELES-Composer/songwriters

Alan Menken and Hans Zimmer were the top honorees at BMI's unnual film and television awards, held May 22 at the Regent Beverly Wilshire Hotel here. Zimmer, who was feted with two awards in

the BMI film music category, for \*Broken Arrow" and "Crimson Tide," was also honored with the Richard Kirk Award for outstanding er achievement His past film credits include "The Lion

King," "Driving Miss Daisy," and "Thelms & Louise."

Those who belped present the honor to the composen'songwriter were DreamWorks' Jeffrey Katzenberg, producer/director James L. Brooks, producer Jerry Bruckheimer, and di-rector Tony Scott. George Martin and Elton

John were festured in taped segments. Menken was the night's big winner, garn ing four awards: The first three marked the two Oscars and one Golden Globe he received for his contributions to the film "Pocshontas and the fourth was for BMI's top-grossing film of the year, again for "Pocahontas". In the TV categories, Marty Davich took home awards for "ER" and "Beverly Hills 92210."

(Continued on page 120) BILLBOARD JUNE 8, 1995





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melissa.



# congratulations

Ascap "Songwriter of the Year"

I'm at a loss for words..... but, that's your job.

i am so proud,

Willie

# Artists&Music

POP . ROCK . R&B . RAP . DANCE . COUNTRY . LATIN . CLASSICAL . JAZZ . PRO AUDIO

# A&M's Adams Returns To Rock With '18 Til I Die'

TORONTO-With his first studio album in five years due Tuesday (4), Bryan Adams is in the midst of a whirlwind worldwide marketing blitz for the new A&M set, "18 Til I Die." "I'm like a human pingpong ball,"

says the jet-larged Adams. "My joints ache from the amount of radiation I've been bombarded with from fiving recently Adams did two

The Today Show.



"Burnout is our biggest problem,"

To kick off the launch of the album in the U.S., the Canadian singer will be a guest on "Late Show With David Letterman" on Monday (3) and will appear the following day on



of an 18-month global tour in Nürburgring, Germany, May 25, and it ends in London July 27, "After London, we'll do some South American shows," says Allen, "We won't tour in the United States wetil October (Continued on page 82)

### Import Airplay Boosts Sets From Squeeze, Finns '80s Staples Get New Life In U.S. At I.R.S., Discoveru

■ BY CRAIG ROSEN

LOS ANGELES-In the 1980s. Suppesse and Crowded House were responsible for some of the best pure pop songs of the decade. Squeeze "Tempted" and "Black Coffee In Bed" were modern rock staples, while Crowded House's "Don't Dream It's Over" was a No. 2 hit in 1987 In spite of both acts' earlier success-

ee, the latest albums by Squeeze and Neil Finn, the creative force behind Crowded House, almost didn't get relessed in America. However, Squeeze's "Ridiculous," which was released in November by A&M Records in the U.K., will be is-

sued in the U.S. by I.R.S. Records "Finn Brothers," the first collabora tion by Neil Finn and his brother Tim since Crowded House's 1991 album "Woodface," will be released in Ameri

ea by Discovery Records June 18. The album, originally titled simply "Finn was released by EMI-owned labels in Europe, Australia, and New Zealand in Coincidentally, the U.S. releases of the albums will come just before the release of greatest-bits packages by Crowded House and Squeeze.

British radio

play hit in this

country. Now the

plan is . . . we want

there always to be

a Gabrielle record

on the radio, be-

cause she's one of

those few artists with a distinctive

enough voice and

Crowded House's "Recurring Dream" is set for a July 23 release by Capitol Records. The album features three new tracks, as well as the hits "Don't Dream It's Over" and "Some



thing So Strong." In the U.K., the alhom will be estable to a limited add tion double pack that includes a disc of live performances. meese's new hits compilation, tentatively titled "The Picadilly Collec-

tion" and due Aug. 20, is part of A&M's new Backlot series of reissues and The belated releases of the n

Squeeze and Finn albums in the U.S. comes after tracks from both albums picked up sirplay in the U.S. as imports. Triple-A KSCA (FM 101.9) Los Angeles began playing the Finn Broth-

Ethonole of Soussess ers' "Only Talking Sense" in December 1996, after morning personality Nicole Sandler picked up a copy of "Firm" or import. The station played the song repestedly through the middle of March

KSCA started playing Squeeze's "Electric Trains" off an import in mid-March but backed off the track at the request of LR.S., which obtained the rights to the album in the U.S. Although KSCA doesn't regularly (Continued on page 103)

**Gabrielle Has 'More Time' On Charts With Go Beat Set** ■ BY PAUL SEXTON

but single and Brit Award for best ner? Gabrielle's answer, three years on, is to achieve the U.K.'s longst-running sirplay chart-topper ever The south London R&B/pop singer, who raced to prominence in Britain and internationally with her debut single, "Dreams," in 1993 and followed it with several other hits and the Brit. Award, is the toast of the U.K. airwayes, Her Go Beat/Go! Discs single "Give Mc A Little More Time" recently spent four weeks at the top of Music onitor's Commercial Radio Top 40 Airplay chart; in its 14th week on that chart, it is still in the top 10. Crucially, the support of the na-tion's commercial radio broadcasters and BBC Radio 1 brought about sig-

nificant retail setion for the born-

"It's rare in the [U.K.] chart today

Dylan White of Angle Plugging,

to worked the record to radio, says,

a went in at No. 15, and six weeks

filled, Stax-style track, which reached the ton five on the U.K. sales chart and has spent 14 weeks in the top 40.

Crean adds that "Give Me A Little More Time" has been "a massive sucoess all over Scandinavia, has charted in Germany, we've gotten great support from MTV Europe and VH-I, and it's now looking really positive in Japan." Even as that single continues to blast out of commercial stations up and down the U.K., Gabrielle's see ond, self-titled album hit stores here May 28. The follow-up single, "Forget About The World," due Monday (8) and featuring extra production by

style and soul to be able to carry it

that if you've got a great record and Trevor Horn, is beginning to make its you bash away at it, you can make it own sirplay mark last. It was just the right record for "It's slightly different; his produc-tion is very lavish," says Powell of the next single. "But I expect us to do Go! Discs marketing director

(U.K.) Tony Crean, who says that very well with it." The artist born Gabrielle Bobb 26 U.K. sales of "Give Me A Little More Time" are approaching half a million, years ago has had an eventful time notes. "It was one of those real peosince her initial 1993-94 success, which included "Dreams" reaching the top 30 on Billboard's Hot 100 Sinple's choice records. Radio picked up on it gradually, and it became the

gles chart. She became a mother and had to endure some unwelcome publicity earlier this year, when her ex-boyfriend was allegedly involved in a murder. But the media's per-

seption of Gabrielle matches ber own that she has emerged a stronger and more mature artist. "I'm not as 'up myself' as I used to be," she says candidly, "Having the buby has made me more relaxed." Not to mention providing the inspiration for the track "Miracle" on the new album, which was produced chiefly by Gabrielle's London home crew, the Bollerhouse Boys. Sava Gabrielle, "It's the second album by a new artist; It's make or

break, really. Everybody's looking at you even barder than before, but I

don't really think about it too much.

We actually had for making it." "Miracle" is one of two tracks on the new album that comes from a San Fruncisco sojourn to work with hot producers Denzil Foster and Thomas McElroy, "They're fantastic; they put me at ease," says the singer. "I worked with many different people on

this project, but they all made it sound like a Gabrielle album Her manager, Ferdy Unger-Hamil-ton, says that "Give Me A Little More Time" is "a prower-it took about three weeks in Britain to really kick in." He notes that the single will be released in the U.S. in July or August. with the album to follow shortly afterward. He feels that Gabrielle will de well stateside because of the same

erseverance that made Des'ree a U.K. R&B success story in America. Meanwhile, Gabrielle has two major live, outdoor engagements to undertake at home, guesting with M People at their Alton Towers and Crystal Palace Bowl shows on June I5 and 16, respectively. When 'Dreams' went to No. 1,"

says Gabrielle, "nothing can prepare you for all that. When you're on that roller coaster, you can't be objective. It's pretty seary. There was a time while I wasn't doing anything when I was looking at the chart, thinking, 'Where will I fit in? Is there even room for me?" Now I don't worry



Reaching New Heights. Kas Wayns Shepherd poses with his Heatseekers No. 1 Tushirt which for a single to climb and linger around, says Andy Powell, singles buyer for recommemorates "Ledhettar Heights tail chain HMV. "At the end of the day, (Guant/Warner Bros.) topolog it's a good, classic pop single. Heatsnekers for the week anding May 11. Shepherd's third single, Aberdeen," open to mainstree "There's a big rumor over here that and triple-A radio Monday (3). singles last one week [on the chart] Shepherd tours Europe with the Eagles Wednesday (5) through Aug. 4 later it was in the top five. It proves

BELLBOARD JUNE 6, 1996

# **Marty Stuart Shows What He Does Best**

New MCA Nashville Set Makes Bid For Big Time

NEW YORK-Marty Stuart is, as usual, engaged in a number of projects but the most pressing for him is to fi nally reach music's upper echelon with his new album. "People are really rooting for him,"

savs MCA Nashville chairman Brues nton, "There's not a better-loved individual on Music Row, and when everybody's pulling for you, all things become possible." The way Hinton and Stuart see it

the album "Honky Tonkin's What I Do Best," which streets June 18, has what it takes. There's no question that the ftitle track) first single is a home run," any Hinton, reporting issmediate phone response at radio to the song, which re-

unites Stuart with past duet and tour ing cohort Travis Tritt. "It's probably one of the best ords he's done—the reintroduction of him and Travis on the first single was phenomenal," asys Dave Kelly, usie director for country WSIX-FM Nashville. "It will definitely help re-establish Marty as a major player in

Tritt appears in the track's video and in June will embark once again with Stuart on their 70-city Double "We didn't want to get back togeth-



art. "Then me and Travis and Paul Kennerly wrote 'Double Trouble' for Travis' new album and felt it was a pretty good tour title. We also missed each other and wanted to turn up the fun factor in country music

infliction of emotional distress, civil

conspiracy, and attorney malprac-

As for the duet single. Stuart wrote it last year during a 24-hour bus ride between Milan and Madrid, "I knew I needed Travis on it," he says. Stuart adds that he intentionally

took his time writing material for the album and agrees with Hinton that it's one of his hetter works-if not the best. He contrasts it with his last studio effort, 1984's \*Love And Luck." The year and a half between al-

to back up and see plished and see what preded to be

done," says Stuart, "Obviously, I still need a top-of-the-hadder thing, and this album's a straight run at that Produced by Tony Brown and Justin ebank, the album has eight songs that Stuart wrote or co-wrote, includ ing two apiece with Kustas and Ken nerly. The latter's input, Stuart say sorely missed on "Love And Luck," because Kennerly has collabo rated on such Stuart staples as "Hillbilly Rock" and "Western Girls." Other noteworthy cuts include his

(Continued on page 15)

### **DGC's Beck Battles His** 'Loser' Image On 'Odelay' ■ BY CRAIG ROSEN stalled at No. 27 on the Modern Rock

LOS ANGELES-With the June 18 worldwide release of "Odelay," DGC/Geffen Records hopes to convince the world that Beck is much

more than a "Loser. That song, which combined with hip-hop and

cutchy choras sung partially in Spanish, made Beck one of the most exciting new artists to emerg from the Los Angeles music scene in recent years.

"Loser," originally released in March 1993 on the independent Bongload Records and later included on Beck's DGC debut, "Mellow Gold." went on to top Billboard's Modern Rock Tracks chart for five weeks. Although "Beerean," the second track released from "Mellow Gold,

Tracks chart, the album went on to sell more than \$48,000 copies, accord ing to SoundScan, thanks largely to the success of "Loser. Robert Smith, Geffen head of mar-

keting (U.S.), says, "'Loser' was one of those singles that comes out once every 10 years. In some ways, it overshadowed many

other about Beek, but a single like that is a great way to launch an artist. Beck is known around the world because of 'Loser,' but we do have to

thines

al with that post 'Loser' effect." To accomplish that, Geffen will pict up where it left off with "Mellow Gold" and work on "establishing how deep, prolific, and ever-changing an artist Beck is" with "Odelay," Smith says. So far, advance word on the album is positive at rudio and retail. Modern rock KDGE (the Edge) Dallas music director Jay Michaels says the station

(Continued on page 117)

### Anita Baker Suing Her Former Manager, Lawyer, And Publisher

BY J.R. REYNOLDS LOS ANGELES-Elektra artist Anita Baker has filed a breach-of contract cross-complaint against former manager Sherwin Bash, former atterney David Braun, and Randy Bash, who administered Baker's mu-

sic catalog through Big Heart Music. The music publisher is also named in the quit as is music print giant Warner Bros. Publications. The action, which was filed May 14 in Los Angeles Superior Court sims fraud and deceit, breach of fiduciary duty, breach of contract,

Braun describes the charges as baseless and malicious." Sherwin Bash declined to comment: Randy Bash could not be reached for comment by press time. The action stems from a default

judgment filed by Sherwin Bash against Baker in February for \$6 million in damages, back royalties. unpaid commissions, other revenue sources, and court costs. Baker's suit (Continued on page 15)

# HighTone's Watson Targets Truckers

NASHVILLE-In a creative form of niche touring, Texas country singer barking on a fivemonth truck-stop tour across the U.S.

to benefit the Na-Missing and Exploited Children. "We're going where his audience is," envs Watson's

manager, Mike Crowley. "He belongs there. He is AM country Watson says the truck-step idea came about through a quest for compatible venues. "Since today's country hair and nose rings in rock clubs at

age and the truckers, the been joint up-"It's kind of weird," he adds. "Our audience is 18 to 25 and about 40 and up. That group in between-my age, 32-is into the boot-scootin'

er CMT and top 40 radio is pushing. But I'm so country country. We have to find new and inventive ways to find our audiences Crowley says the tour will effectively reach both audiences: truck stops in the afternoon and rock'n'roll venues at night. "We'll go from playing on a flatbed truck for his core audience in

Crowley says he had been consider ing the idea of a truck-stop tour when one literally presented itself to him. Is support of his current HighTone alburn, "Blessed Or Damned," which has a fair share of trucker songs on it, Wat son went on the "Road Gang Radio Network," the Nashville-based allnight trackers radio show that aries

nates at WLAC here and is beamed to astellite to five other 50 000-watt stations that cover the nation: WWKF Buffalo, N.Y., WWL New Orleans, KXEL Waterloo, Iowa, KRVN Lex-ington, Neb., and KSL Salt Lake City. Road Gang" GM Micki McIntyre (Continued on page 120)

# EXECUTIVE TURNTABLE

RECORD COMPANIES. Sony Music Enboth senior counsel.

for BMG Entertainment senior director of marketing for Epis Records in New York, She was direc-

tor of marketing. A&M Records in Hollywood Calif., appoints Byron Pitts national director of urban promotion and promotes Bob Garcia to director of product development. They were, respectively, national field director for otti Bros. and director of marketing and catalog development. Sharon Washington is promoted

tertainment in New York promotes Beth S. Adler and Ann C. Sweeney to VP/senior counsel. They were Neil Fister is named VP of fire and administrative affairs for RCA Recards in New York. He was VP, worldwide financial reporting. Lori L. Lambert is promoted to York. She was manager of black-mu-

sic media relations. Angel Records in New York names Amy Bilbija director of product management and business affairs and promotes Angela Massells to production director, Robert Abriola to associate director of cretive services, Nancy Roof to senior A&R coordinator, Zach Hnchkeppel to associate product manager/artist relations, and Jessica Novod to staff designer. They to director of black-music media rewere, respectively, staff attorney in Intions for Atlantic Records in New the market regulation division of



the U.S. Securities and Exchange ommission, new-release production manager, manager of creative services, executive assistant to the senior VP of A&R, administrative assistant to the president, and

Kathi R. Mnore is named national director of black-music promotion for Critique Records in New York. She was national director of urban promotion for RCA Records Revolution Records in Beverly Hills, Calif., names Gary Poole her of album and rock radio promotion



and Gary Richards head of alternative radio promotion. They were, respectively, director of national rock.

alternative, and triple-A promotion at Discovery Records and manager of God Lives Underwater, a position Mike Rapp is promoted to VP of marketing and creative services for Benson Records in Nashville. He was director of creative services Stacy Meyrowitz is named VP of A&R and artist development at Paradigm Music Entertainment ...... York. She was a producer with the





Semanhore Entertainment Arista Records in New York promotes Jim Pawers to manager of promotional product and Cecille

Pagariegn to mainstream market ing manager. They were, respectively, associate manager and sales coordinator. RELATED FIELDS. Vinny Cinque-

mani is promoted to president of the agency division of S.L. Feldman & Associates in Toronto. He was VP of

# **Melvins Poised For Sweeping Success**

Lollapalooza, Radio Key For Mammoth Act ■ BY DAVID SPRAGUE

NEW YORK-It's not often that a band can get a fresh start on a new label without actually leaving home. but that's exactly what the Melvins bope to do with "Stag," which will be released on Mammoth/Atlantic July

'At first it looked like we were getting pawned off on a side label, but it didn't take long for me to see that we were going to be in a better situasays Melvins guitarist Buzz Osbourne, whose band released its last two albums, "Stoner Witch" and "Houdini," on Atlantic proper. "Atlantic puts out about 3,000 reco a week, and there were people who dug us there, but to Mammoth, we're

inely a big deal." Mammoth president Jay Faires echoes Orbourne's sentiments. Faires says that the band moved to the label ofter discussions he had with Mobiles manager David Lefkowity

This is a record that could benefit from having a little more care, a little more focus," says Faires, who also serves as an A&R VP at Atlantic. "We want to create an environment where Buzz is totally comfortable and where we can build on their fan base-which I helieve we Faires says the band's last release.

**Epic's emmet swimming Laps Up** 



Stoner Witch," sold approximate 50,000 units, with particularly strong sales in New York and Seat tle, markets in which the label will concentrate its efforts for the new

"Stag," the trio's seventh album will be released concurrently on EastWest Germany. In keeping with its tradition of using what Faires calls "the most appropriate indies in each territory," the label will release 'Stag" in conjunction with Attic in Canada, Polystar in Japan, and

"They'll be touring in quite a num her of territories, but Buzz is comted to doing three American tours efore the end of the year, Faires. The Melvins will set that plan in motion in mid-July, when they take over the headlining spot on Lolla palooga's second stage for the festi-

Osbourne, a native of Aherdeen. asb., founded the Melvins in the mid-'80s. The sludgy riffing that outed from early releases, such as 1987's "Glary Porch Treatments" and the following year's "Ozma," cemented the band's reputation for off-theperiodical-acale heaviness-a characteristic still present in the Melvins physically punishing live shows.

"I've always he en fascinated with wer in general," says Osbourne. People always bring up the Black Sabbath comparison, but I never wanted to be that obvious. I was more influenced by bands like Flipper and Swans, especially around the time they did 'Raping A Slave.' You can put the needle down anywhere on that album, and it sounds exactly the same, which blew me away (Continued on page 23)

That Mona Lies Smile. Members of RCA Records band 1000 Mona Lisas pre

sent label executives with the opinion artwork from their debut allum. "New Dis ease." Shown, from left, are band members Rocco Bidlovski and Armando Prado: RCA Records president Bob Jamieson: RCA staff produce:/A&R execu-tive Brian Malout: band member Glamm Neiviller: RCA VP of artist development Hugh Surrett, and bend manager Lerry White.

# Garth Brooks: Nashville's Industry **Enigma Charts His Own Course**

-Eric Johnston LASH BACK to August 1992. Garth Brooks is on a whirl-

wind promotional tour for "Beyond The Season," a Christmas album that will benefit Feed the Children An exhausted Breeks who is visiting eight cities in three days, is conducting his last interview of the day in New York: A reporter asks him when he started registering in hotels under a false name. He believes it was in 1990, after his 1969 self-titled debut was certified sold for sales of 500,000 units. Brooks slowly turns his head and-in a voice soft with worder and

disbelief, as if he hadn't done the math until that very moment-easys, 'Tve sold another 20 million since then LASH FORWARD to May 1996, 40 million records later

Capitol Nashville is throwing a party at Sunset Studios to cel-

ebrate Brooks' cumulative sales of 60 million albums. Accord-

ing to the Recording Industry Ason, of America, this makes

him the top-selling solo artist in U.S. history. It took the top-selling group, the Beatles, 32 years to sell 71 million albums.

Brooks has needed only seven years to hit 60 million. Brooks

looks varuely uncomfortable and strangely embarrassed to

be the center of attention during the presentations. But there

is not a minute when he is not in control, and as usual, he has

found a way to put his stamp on the evening. He has hand-

picked Jim Foglesong to host the proceedings. Foglesons

was head of Capitol Nashville when Brooks got signed in 1988.

but he was unceremoniously dismissed in December 1989. At

Spend any time in Nashville, and it's clear that Brooks just

sations revolve around the topic of what makes Brooks tick.

People speculate on everything: How does he handle his fame

so well? Why doesn't he just go ahead and quit while he's at the

tree? Why does he insist an reestrolling super facet of his curear? How does he remember the name of everyone he's over met?

Why on earth does he keep talking about being foroutten? Is he

really that gracious? Why, considering how much he has done

to support country radio, is he having such a hard time at radio now? And for God's sake, why does a man who's richer that

God serve no alcohol at his party except for a champagne toast!

of trying to understand a phenomenon that, like all phenom-

ma musical or otherwise simply define emisnation

No doubt, a few of these are questions that Brooks has asked himself, but to a certain extent, they are simply ways

Other than the music (obviously the largest part of the equa-

buffles the hell out of the local music industry. Entire co

that point, Brooks' debut had sold 250,000 cope

bu Melinda Neuman

he's consumed with charting his own course. That determination is why his singles don't sound like everything else on the radio, why his concert tickets average \$18 (tremendously helow market price), why he doesn't have a corporate tour sponsor, and why he's not afraid to take

an unpopular stand and stick by it, such as coming out against the sale of used CDs. Brooks never strolls down the noth of least resistance if he can beln Brooks is one of the few artists who fully understands that he alone is ultimately responsible for his curver, and therefore, he better oversee what goes

on during his watch. He's frequently criticized for being involved in the busi ness side of things, but the roadside is littered with artists who were screwed out of every cent they made because they focused only on their art.

Of course, the problem comes when an artist allows the business to distract him from his music. And by Brooks' own admission, that has happened plenty of times. Perhaps that is why he's now on an extended tour. Night after night for the next three years, he'll have a constant reminder of why he does what he does. The industry may be counting record sales, but the key to Brooks is his great live show Brooks unahashedly crayes being in front of an audience. He can say all he wants about retiring (and he basn't said nearly as much as people seem to think he has), but it's apparent to anyone who has seen Brooks perform that he is addicted to being onstage. In a recent show in Birmingham, Ala., the jubilant sudience was screaming so loud that for a great deal of the time it was impossible to hear Brooks sing. But even these who were same from yelling clearly understood that the person having

the most fun that evening was the man onstage At this rate, Brooks, who started his tour in March, will play to nearly 4 million people before the year is out. Given how driven he is, it's not surprising that Brook an automotive analogy to describe how he feels at this point in his comer "I don't feel like I'm Gobting myself as much. For the first time. I feel like I don't have to warry short the curdoor coming onen. I don't have to worry about the mof blowing off. I feel like I've got both hands on the steering wheel, and

all I'm doing is just driving, and it's great! But don't believe that he's content to just enjoy the ride. The sore he accomplishes, the more Brooks is spurred on to see how fast he can go. "I don't know what this machine can do; it has already shocked me with (what it has done)," he says, "But now that I have seen the starting point, then I want to see what it can do. So, like all things, and this is probably bad on my part I'm going to push, push, push. Let's find out what can happen.

Praise From 'Arlington To Boston' BY JIM BESSMAN

NEW YORK-Much of the story ind tour-happy quartet em swimming is summarized in the title of the Fairfax, Va.-based band's Epic Records release "Arlington To Boston," due July 16 "A lot of the songs on it are about traveling, since we were on the road so much last year," says Todd Watts, vocalist/guitarist/songwriter for the band, which won four major Wash-ington Area Music Assn. Wammie Awards following Epic's release last October of a remastered and expanded version of its indie album

"Also, 'Arlington' and Boston' are the first and last songs," continues Watts, "and 'Arlington' is probably one of our more rocking songs.



while 'Boston' is one of our more mellow ones. So it works on a few different levels." The band's name is also revealing.

"It's the name of a song I wrote a ong time ago about Emmet Till, the black kid who was murdered in Mississippi in the late '50s for whistling at a white woman," Watts says. Till's body was thrown into a nearby (Continued on following page)

MICROPHONES SHURE ONE GREAT PERFORMER DESERVES ANOTHER SHURE THE SOURCE OF PROFESSIONALS....WORLDWIDE, THE

BILLBOARD JUNE 8, 1996

# Storyville's Code Blue Debut Will Capture 'A Piece Of Your Soul'

AUSTIN, Texas—Storyville singer Malford Milligan feels th at the July 16 release of "A Piece Of Your Soul" on Code Blue/Atlantie will bring him full circle, musically speaking "I started out listening to rhythm

and blues and went through everything from issz fusion to behan to rock 'n'roll and came all the yow back to the yoral stylings of Otia Redding," he says, "Before this record. I was listening to Sam Cooke a lot. I just dig Ithose artists). Not just their ability to sing. but their tone and their attitude about what they're doing

ville's first release, "The Bluest Eyes," came out on the now defunct November Records in 1994 and garnered the band six 1995 Austin Music Awards, including best band, best soul band, best rock band, and

Then, Storyville was composed of Milligan and a handful of studio pros and hired guns, including the rhythm section of drummer Chris Layton and bassist Tommy Shannon, who were formerly members of Stevie Ray Vusghan's Double Trouble and Charlie Sexton's Arc Angels, and guitarists David Grissom and Dave Holt. After the release, Layton and Shannon joined full time, Holt volunteered his ervices, and after what Milligan calls



risting session between him self and Grissom, that guitarist signed on. The band played all over the Southwest, erenting a wide fan base

Two years after the release of "The Bluest Eyes," the band inked its current deal, the first joint signing between Atlantic and London-based Code Blue, which is distributed through Atlantic in the U.S. While a number of labels expressed interest. Milligan says, the band went with Atlantic and Code Blue because they were the first to make a firm offer I really dug the people, and for us, the choice was really obvious," he The band is managed by Mark Proct

od booked by QBQ Entertainment. The band members, who wrote all but

their own publishing companies, which tered either through Bug Music or Copyright Management Each writer is signed with BML

Jeff Carrol, operations manager for album rock KLBJ Austin, says that Storyville's blend of rock, soul, and ed station. In fact, albom track "Rlind Side," which the station has been playing since April, registered in the sta tion's top five phone requests for the first two weeks. "When you book up guitar players like Grissom and Holt who are very well known in Austin, and put them with this rhythm section, says, "Malford has been on the Austin

music scene for a long time and has a history of just being a tremendous singer. When everybody heard that these guys were getting together, it It's that level of excitement, from

everyone in the local Austin scene and fans of Double Trouble and Arc Ange from around the world, that will fuel Atlantic's marketing and promotion efforts. Pat Creed, director of product development for Atlantic Records, says, "There are a lot of things Story ille gives us the shility to do, just because of the pedigree of the band. It opens up a couple of opportunities, because you have the ability to draw on

a luxury of this band The initial target of a postcard care aign, says Creed, will be Double Trouble and Arc Angels fan-club lists, as well as Atlantic's consumer blues list. Storyville's mailing list, and the label's

retail and radio list. The use of Double will prime the market for this band axon Creed, because the mailing will get to "the hardcore fans of these hands, who will want to know what, these guys are doing. While that mailing will take the band, figuratively speaking, all over the world, the label won't initially stray

too far from Storyville's established base for live dates. "The one thing we've learned at Atlantic Records for bands that have regional appeal is that we really micro market to their home market initially to get them up on the charts. Then we just use that story to take it every where and win them over market by In fact, the first single, "Good Day

For The Blues," will be shipped album rock and triple-A radio on Friday (7), just in time for a beyy of pre owe shows. The band will play chab dates in the Southwest and Mid the Hastings retail convention is Amerillo Toxas and festival detec at ville Ky's Water Town Annual Place Firstival. Along the way the label will work with local retailers, offering discount councies to fains who attend those shows and utilizing the standard point of-purchase materials, including tour posters and album flats. Also, Code Blue has added information about the m to its World Wide Web site on

In the middle of it all, Milligan is j appy to be out there doing what he likes to do. "I have to play in front of people," he says, "It's deeper than pa sion; it's deeper than love. It's what I've got to do-I go mute if I don't."

# amuseme

l.	o u s	ı n	ess	TOP 10 CONCERT GRO			
ARTISTISI	force	Deeno	Brees Ticket Preebd	Attendance Coascity	Promote		
BOD SEGOR BOREPORT	Sund Arms Directors	May 15	\$387,130 \$30/\$25	17713 wheat	Balsa Prob.		
RWIGGELF DE MILE. SHOUTCH EIGHT AMME GEOK MARTE EIGEAME, SONIEL SENDEL UMELA MALSHE- LAN	Nersou Wilmens Mammart Colosion Sinondale In Y	April 23	\$64.128 1750/175/175/170	ELES? 17505	Report Detartors ment		
BOB STEER BODEPORT	Jack Breche Student Events Center Blictigsa State Uni wassity Last Lansing, Mick.	May 22	\$348,735 \$36,525	12.545 14.560	Celtar Dear North Enlargerate		
8 HCL2 100,0 350,075 11 000,1	Sangur Arena Sancuro Crip We	May 37	\$200,000 \$20,000,20,50	33.58P 36.113	Centengerary Pro		
NYOUNGE BLACKSHIS	Starward Amphillio altra Anhach Sear	May 9	\$200,000 \$25	18,350 select	NIET Concerts		
ALAN INCESOR PRETY LONGLESS	Edmenter Cafeeure Edmenter Alberto	May 15	\$208,008 (\$350 KIS Canadi- an) 132 SR	15.474	Parescape Conce Press		
MEAN NOOSON PROTECTIONS	Peorfic Enforces, Peorfic National Dishlates Grounds, Vancover	Bay I	\$295,972 (\$330,977 Canada (\$12,50	9,371	Periocage Contro Preds.		
POD STCHART	Handar s Walnut Conti Anglishestra Rategn In C	Noy 15	\$2000 \$875544548 54129	1.24E 27.000	MCC Concerts Celler Dear		
DOORS BROLINGS CLANSO SUGUED	Cyrithe Reeds Michell Psysion She Weedlands Seas	Way 13	\$200,000 \$40,500,520,517,50	11.40	PACE Carcerts		
MEAN MEXICON PARTY COMPLIESS	Earadan Arinas Saldrolone Edgay, Allerta	May 11	\$204.367 (\$290.31) Canadi- anti-	640 11,000	Partysospe Cerco Produ.		

Copyrighted and compiled by Amsservent Business, a publication of Billboard Muses Group. Bo gone should be submitted to Mark Rotell, Nashwelle Proce. 16:15:321-4215, Fax: 16:151-321 (6)76. For research softwarelling and convey and Mark Belliff. 16:13-321-321-321.

### EPIC'S EMMET SWIMMING LAPS UP PRAISE FROM 'ARLINGTON TO BOSTON' ued from preceding page)

river and he become one of the manwresked and smashed into guard tyrs of the civil rights movement. rails and is extremely dangerous We never recorded the song but but it's the only way for them to get still play it live every once in a while. I found it an interesting story The self-sufficient group, Elliott from an innocence standpoint, and says, played 22 states last year and turned a substantial profit, all with-

innocence lost is a pretty common theme of mine." Watta says. t the help of a booking agency. Epic product manager Jock (The band is managed by Alan Elliott notes that Watt's lyrics Stewart and is seeking a booker.) along with his emotive singing and "I hate to bring up the Hootie/ Dave Matthews phenomenon, but it's a similar pattern," says Elliott. catchy melodies, "have struck an emotional chord" with a fan base that has been won over by years of "Play a frat show for \$2 000 and mid-Atlantic touring siz then you can go out and play other formed the band in 1991. The other shows for the door for the next two members of emmet levimming are weeks. They've circled the midquitarist Eric Wenberg, bassist Rob Atlantic area very hard, canyassine Shaw, and drummer Tamer Eid. those markets between Boston and Atlanta, especially all the college "They're not a 'face' or image conscious band," says Elliott. "They towns with strong, vocal music just get up and jam, and people go nuts. And Todd's not just a pop scenes." These towns, he say include Roanoke, Norfolk, and Rich songwriter, but a storyteller ond, Va.; Philadelphia; Raleigh/ while it may take them time to find

Durham, N.C.; Washington, D.C.; lew York; Boston, and Baltimore. a mass audience, people relate to them. (It is) one of those word-ofmouth bands that people talk about Emmet swimming's tour ethic gives Epic an "incredible opportu nity," Elliott adds. "This band will play in-stores or any other special show, without requiring advertising or much promotional effort," he them out as long as it takes says. "They've done 50 shows a month for us, doubling up their regular tour sebedule with daytime performances at college-campus They own their own PA system so many college towns " asys Elliott

Epic plans to target those markets in a monthlong tour prior to the release of "Arlington To Boston" and then hit them again in July, "At that point, we hope to branch out regionally and nationally," says Elliott. "They're so accustomed to touring cheaply that we can keep Touring is the primary push, but Epic also plans to work the band to radio; the first track will likely be "Fake Wood Trim." "College radio will take them in because they play "but this band should be core triple. A on the front and with commercial alternative totally obtainable. When we do get radio, we'll already have

Elliott adds that a short aleatron ic press kit will be used to introduce explain "what makes them so spe-The album itself is in the company's "CD Extra" multimedia for-mat, for use in CD-ROM drives, and features a behind-the-scenes visu portrait and downloadable screen

open a band.

The band has already been "acelimated to the Sony system," Elliott says, thanks to its reissue of "Wake," emmet swimming's second self-produced album on its Screaming Goddess label. (The first was 1994's "Dark When The Snow Falls,") "Wake," which Elliott save sold 10,000 copies out of the back of the band's truck, still sells between

100 and 200 units per week. "Putting out two albums on eur own served us pretty well," notes Watts. "It's overwhelming being on a major label, but we've found that the more we can do on our own and not act like we're on easy street, the better off we are."

However, emmet swimming did decide to use a producer for its first major-label release, rather than going it alone, and was particularly thrilled when Don Dixon accepted the gig. "We're huge fans of everyhe's done, from his own stuff to R.E.M. and the Smithereens says Watte

Dixon returned the compliment by personally sending out advance CDs of "Arlington To Boston." "Not only is this band tall," he says in his secompanying letter "but I think you'll enjoy hearing a record by well-read, intelligent, young Virthe foundation required to break ginians with a sense of the Ironic."

which cuts down on setup costs, and they're very mobile: They bought an

old Ryder truck and converted it

with beds and year, and they tour all

over the place in it. It has been

### Artists & Music

### ANITA BAKER SUES FORMER MANAGER, LAWYER, PUBLISHER

At a hearing held May 9 in Los Angeles Superior Court, a judge set aside the February default ruling I won the default, and this all just boils down to what's happened to artists for many, many years," says Baker, "Management firms and large

labels don't pay you. [Bash] thinks he should live off me the rest of my life. I hope for a total victory Baker's attorney, Gerard P. Fox, says the Grammy-winning artist is frustrated that she was not properly represented and kept informed of her

Anita Baker is very disappointed and discouraged by the manner in which those persons who are responsi ble for the management, guidance, and supervision of her career carried out their responsibilities," says Fox, "In her view, they left her business affairs and career in disarray. She is filing this itigation to address a number of important issues with bone that she can

eventually put this behind her and go forward." Warner Bros. Publications was also named in the suit; however, Fox regards Baker's complaint against the company as "straightforward" and says the vocalist has no malice toward the company. According to Fox, Warn agreement with Baker in or about Au

gust 1994 via a deal made by Randy Bash and Braun for a catalog print agreement for the artist's musical com-

She's merely seeking a declaratory relesse [from a contract] because she never signed, nor authorized, nor was aware of any agreement to distribute printed versions of her songs via song-

oks," Fox savs. The current wave of Baker-related at Elektra filed to upbold the valid of Baker's recording contract (Bill board, Dec. 23, 1995), which she was

seeking to break. The suit was voluntarily dismissed by Elektra earlier this year According to Fox, Sherwin Bash conducted business with Elektra and other concerns, such as Big Heart Mu-

sic, that was not in the best interest of The suit follows another action naminst Sherwin Bash that was filed before the labor commissioner of Califormia May 2 that alleges that Bush's BNB Associates acted as a talent agent

for Baker without being licensed in that state. According to the action, Baker entered into a five-year personal manage ment agreement with BNB Associates usion rate of 15% in 1983 and again in 1988, with an option that the ree years, which Baker did in 1991.

where to go with each single-but we'll

make sure there's plenty of goods in the

Several major tie-ins are in the

works. Histor says, including a cross-

peromotion with Martin guitars, which is

issuing a limited-edition Marty Stuart.

guitar. He will join Gene Autry and Eric Clapton in the pantheon of Martin

and givesways in conjunction with the release of the instrument. At radio, a

national contest tied in with the syndi-

cated show "Country's Most Wanted"

will award winners a trip to Naehville to

set's heightened visibility with the June

siring of TRS' "America's Music The

Roots Of Country," a three-part docu-

mentary in which Stuart is featured.

Hinton says MCA will take out spots in

TNN specials and that a tie-in with

Delta Airlines' in flight radio program

Hall of Fame in September, Most of the

artifacts are from Stuart's private col-

lection. Hinton notes, adding that the

exhibit will anchor phase two of the new

unction with three "Marty Party

ng is set for June and July. Other

The label will also capitalize on Stu-

see a Street showness

pesakes, and MCA plans contesta

marketpiace, I can tell you that."

However, Baker agreed to retain BNB on an "as needed" basis at a commission rate of 10% and to not disclose to the public the dissolution of BNB's relationship as Baker's full-time manager, the action continues

On Dec. 13, 1994, Baker formally adrised Bash that their management refationship was terminated, the suit con-

According to the suit, which includes iginal letters of agreement as exhibits, BNB says that it would not render services as an "artist manager" and "shall not procure employment" for Baker, which the artist alleges the company in fact did, without li

thereby voiding her contracts with As a result, Baker contends that ber rreements with BNB are unenforceable and that claims on existing and fu-

ture commissions, royalties, or other sums arising from previous contracts be voided. Baker's suit also claims that Bash and BNB, Randy Bash and Big Heart Music, and Braun and his law firm

knowingly and willfully conspired and agreed among themselves to further their own self-interest at Baker's expense and to allow for the conversion of onies belonging to Baker In addition, "Each of these cross-defendants failed to act in Baker's best interest, and each breached various duties owing Baker," the suit says.

"I bought a number of Hank items

last year," says Stuart, "including the song manuscripts for 'Your Chestin'

Heart' and 'I Saw The Light.' So I hung

around the Hank Williams vibe as a

songwriter before I got into this record

and spent a lot of time with those lyrics

and their magic. It felt like Hank was along for this ride."

Stuart is also producing Connie Smith's album for Warner Bros. And in

conjunction with Brown, he is Isanching

the first seminar for the Hard Rock

Cafe Grammy Careers Program, an ed-

uestion outreach program to expose

bigh school students to current in the

Struct is managed by Bonnie Garner

# MARTY STUART SHOWS WHAT HE DOES BEST

original "The Mississippi Mudeat And Sister Shored Crow' and "Super Love" an adaptation of a Del Shannon demo. "It was really called 'Chean Love' " by "but it was such a negative thing Altogether, Hinton says, the album is

(Continued from page 12

several singles deep with the t ne-and the tour-setting up the first ase of the promotional campaign They're hitting about 70 cities through "and we'll being intense marketing and advertising market by market to really get it out in front of the accounts."

Early retail reaction is promising "This album is going to reignite Marty's career," says Lew Garrett, VP of buying and merchandising for the 385-store Comelot Music chain, "He's had a conple of his biggest hits when he's teamed with Travia Tritt, so it should get off to a real good start. He's one of those sertists with a very facutical core base of followers, so we'll want to make sure it's ed correctly at release and easy to find. Beyond that, we'll wait and see

### NAVARRE STOCK VALUE

in the music business caused a decline in Alliance's each flow. Navarre reported that its cash flow for the fiscal year that ended March 31 rose 21.8% in 1995 to \$5 million. Its net profit decreased 17.9% to \$1.3 million on a 32.5% rise in sales to \$158.3 million

The company is an independent distributor of a number of music labels and owns an interactive publish-

print and radio avenues are being exored, and Hinton expects major pro-(Continued from page 6) ctional involvement with a Fortune "He's much a fabulous ambassador for country music," says Hinton. "I saw him speak at a [Country Music Assn.] thing in Dublin and at a First Amend

of \$853,000 on \$9 million in revenue. In ment Freedom Foundation event here in front of heavy-duty journalists, and the first quarter of 1996, it reported a did he make me proud. He's about three profit of \$473,000 on revenue of \$2.5 utes away from major stardom." Other projects Staart is pursuing in \$269,000 on \$2.1 million in revenue the de presenting a "Treasure of H Williams' exhibit at the Country Music

lishing Corp.

year before. MCA's Universal Pictures and Time Warner's Warner Bree Pictures bean the rights for Casper and Richis Rich theatrical film sequels but not for di-rect-to-video productions.

How quickly can you find the answers to questions like these?....

What album features Bruce Springsteen as guest vocalist?

> Which vocalists appear on Phillip Glass' "Songs from Liquid Days"?

How many of Dizzy Gillespie's albums are currently being distributed?

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### danagement and booked by the William Morris Agency: his songs are published by Marty Party Music, administered by Warner-Tameriane Pub-HARVEY CAPITALIZES

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okesman.	

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# PGOMING



Ad Close: June 11

Billboard's July 6th issue

Billboard correspondent

Elena Oumano reports on

lent in the genre by exami

ing the return of Rastafaria

of the annual music

Contact:

Balford Henry 809-923-6440

Ken Piotrowski

212-536-5223





Ad Close: June 11 Billboard's Pre-VSDA special section salutes Joe Pagano, Billboard's Video Person of the Year. Tha July 6 issue features en exclusive interview with the home-video buyer for the Best Buy chain, tracing the eccomplishments that led up to this award. Also, Elleen Fitzpatrick raports on mass merchants and thair role in home-video sales.

Contact: Jodie Francisco 213-525-2304



VSDA

### Issue Date: July 13 Ad Close: June 18

Biliboard's July 13 VSDA issue is the ultimate video info source. Elleen Fitzpatrick provides a on the site where Quentin T. got industry; is VSDA's official line what's really going on? Chris MacGowen spills the beans on the Imminent debut of DVD. Also, an overview of the Ispanese and UK vid markets. Plus a day-and-time rundown of events planned for this year's confab. And of course Billboard's regular coverage of home video, charts and all.

Contact Jodie Francisco 213-525-2304



TAPE DUPLICATION

### Issue Date: July 13 Ad Close: June 18

Billboard's July 13 issue faatures our annual spotlight on Tepe Duplication Paul Vama provides an in-dapth look at the over all audio and video tapa duplication market. Other topics Include: Mike Farinella's report on professional tape in enalog recording, Steve Trainman's examination of tape es an eudio end video storage medium and Debble Galente effect year-round sellthrough video has had on the video duplication business

Contact: Ken Karp 212-536-5017

Reach Billhoard's 200,000



SPAIN

### Issue Date: July 20 Ad Close: May 31

In en age of cultural diversity, Blllboard's July 20th issue will focus on the role of the Spanish sound and their artists impact on pop culture. Spenish rock end the status of emerging Latin ects. The Spotlight will also provide an at-aglance guide to key radio outlets in Spain, their eudience end formats Also, a focus on Bercelona-based dance labels, Spein's music publishers end this exciting growth marketl

Contact: Christine Chinetti 44-171-323-6686



### IA77

### Issue Date: July 27 Ad Close: July 2

Billboard puts the spotlight on jazz In our July 27th annual review of this music market. Jazz Editor Jim Macrie sums up the current stata of jazz by examining its emerging trends end key issues. Other features explore foreign licensing evenues, International reach. glas at retail as a merketing trend and year-to-date recaps of both Jazz and Contemporary Jazz charts.

Contact: Pat Rod Jennings 212-536-5136



LATIN MUSIC **BUYER'S GUIDE** 

### Publication Date: August 7 Ad Close: June 17

in its fifth year, Billboard's International Latin Music Buyer's Guide is consulted on a daily basis by thousands of prospective buyers when making important decisions. The directory consists categories, including artists. managers, music publishers, etc The International Latin Music Buver's Guide is distributed to the heavyweights within and around the Latin music community, including record labels, retailers, whole-salers/distributors, managers, agents, and promoters

Contact: Los Angeles: Dan Dodd 213-525-2299

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

WEEK	WEEK	WKS CHART	ARTIST FOR WEEK ENDING JUNE 1, 1996  TITLE  LARG. & MARKEN PROFESSION THREE CHEEKS BELLET PRICE OF COUNMAINT FOR CHEEKTRICES				per on the Heisberkers chart. All albums are availables with the greetest seles game. It 1:196 billocend to
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Œ	2	12	GRAVITY KILLS IVE SUID-110-98/05/200 GRAVITY KILLS	(21)	-		THE WALLFLOWERS INTERSCOPE 10005 (10
(2)	5	3	GOLDFINGER MOJO SOCCYCHING ISAL (12:10:14:10) GOLDFINGER	(28)	33	13	THE SUBDUDES HIGH STYRET SCHAWFICH
3	8	7	DISHWALLA AM 540319 110 1913 599 PET YOUR FRIENDS	28	28	35	JIM ERICKMAN WEGHAM HILL 11164 (9.79/7
,	3	E	MINDY MCCREADY INA 660069CA (10,0809 98) TEN THOUSAND ANGELS	30	22	33	<b>DEBORAH COX</b> ARISTA 18783 (10.16/15.16)
3	17	3	THE VERVE PIPE (CA 66809 (10 58/15-90) VILLAINS	31	24	11	CHANTAY SAVAGE RCA 66775 (30 98/15 98)
		28	KENNY WAYNE SHEPHERD GART 24/21/MARKER BROS. 00.99/35/90 LEDBETTER HEIGHTS	39	12	3	LOS TIGRES DEL NORTE PONOVISA (DAS-LE
$\overline{\theta}$	14	8	MAXWELL COLUMNA 66454 (7.18 EQUIL 10) MAXWELL'S URBAN HANG SUITE	(33)	-		COMMISSIONED HONSON 4384 (30 99/15 98/
	3		PROMS (PIC 66945* (10 18 EQ15 98) RUDE AWAKENING	38	21	4	BOR MOULD INVOINC 16342 (31 19216 192
	- 2	3	MARK KNOPFLER WARREN RICKS, 46025 (30 98/16 98) GOLDEN HEART	36	29	23	LEE NOY PARMELL CHIEF INCOMERTMENT
Œ	-		CANNIBAL CORPSE MEDIL BLADE 17654 (10 MICH, MIC	(H)	41	9	POE MODERN (0195MG (10 96/15 96)
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29	17		TINA ARENA (PIC \$7530-110 to EQUE 500) DON'T ASK		-	-	VANESSA MAE ANGEL SSORE (10 SW/15 MD
Œ	15	12	CASSANDRA WILSON ILUE NOTE 32010/CAPTOL (10.9015.90) NEW MOON DAUGHTER	39	30	-	OLGA TANON WITH LATERA 13567 (B 49/13 UB)
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16	13	17	JO DEE MESSINA CURB 77820 (10 98/15 90) JO DEE MESSINA	4	34	15	2 UNLIMITED RADINAL I SANGAREA CRITIQUE
ന	27	6	SOUTHERN CULTURE ON THE SKIDS GEFTEN 24821 IS 9612 981	<b>(42)</b>	-	111	JACI VELASQUEZ MINING 4025 (7 08/11 98)
18	16	15	RICOCHET COLUMBIA 67223 (10 98 EQ/15 98) RICOCHET	43	38	- 5	DAVID LAKZ NARADA (4010 (10 9916 981
(19)	-		JUNIOR BROWN MODICINE FRANÇOIRE (10 99/15 99) SEMI-CRAZY	44	32	4	ENTOCABLE ENGLISH 37449 (7.58/11.59)
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(II)	25	3	BAHAMADIA CHTYSIUS 35464*(SH 19 98/35 98) KOLLAGE	48	37	6	BUDGY GUY OWTH G.E. SMITH AND THE SAL BANDS
22	22	25	37 MUSTSO MUSIC STASOCOPIC (10:98 CQ/15:98) BROTHERHOOD	(47)	-	3	THIRD DAY RELPHON 16203/ARISTA (10 96/15)
(23)	-	1	LIL H.D. PRIORITY 53994" (10 9816 98) STEEL DN A MISSION	<b>(41)</b>	45	22	BONEY JAMES WARNER BYOS, 49913 (10 SW)
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THE REGIONAL ROUNDUP

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Retating top-10 lists of best-selling titles by new & developing art

Prong Trace A GoldTrager Gr

RADIO GODST MAYBE: At essentially Chris O'Connor, first, the name Primitive Radio who recorded and minimally cir-rulated "Rocket" on his own Gods may sound a bit presumptuous this early in the gume, but Ergo label in early 1995. The given the reaction the band is getting for its first single, it eould be apropos. "Standing Outside A Broken

album is being released at the low price of \$11.98 (CD/\$7.98 (cassette). O'Connor recorded "Rocket" Phone Booth With Money In My for \$1,000 on a '69 Ampex 16-Hand," the first single from the

track in a garage. After trying unsuccessfully to attract label band's Ergo/Columbia debut, interest, O'Connor threw in the towel and became an air-tra controller in Carlsbad, Calif A few months later, he sturnhled upon the dises and decided to give his music career o

last-ditch offert. He

sent a few copies to

various labels and

ended up signing with

VP of marketing,

West Coast, for

Columbia, says, "This

is one of those records

that PDs told other

PDs about ... This is

one of the most rese-

tive records we've

Peter Fletcher.

Killer. After sparking

some modern and main stream rock radio interest with "Kill You," Kicking Harold's Headliner debut, "Ugly & Festering," is rereleased June 18 on MCA. A new version of "Kill You" is at radio now.

"Roeket," due June 18 has been nulled from an industry CD sampler and is generating phone action at triple-A. mainstream rock, and modern rock radio. In fact, after only one spin on triple-A KSCA Los Angeles, the nes started ringing. It's been No. 1 at modern rockers KNDD (the End) Seattle and WHFS

Washington, D.C. This week, "Standing" debuta at No. 39 with a bullet on the The song, which samples B.B. King's "How Blue Can You Get?" and has a hip-hop backheat à la Beck, is also one of the singles on Columbia's soundtrack to Jim. Carrey's forthcoming flick, The Cuble Guy The phone-booth imagery in

the sone title is being used in the wideo for the sony or a ned stick. history back 7 and select or on the allows, and is all point Primitive Radio Gods are of-purchase materials.



Roadwork, Minnespolisbased singer/songwriter Mariee MacLeod has been slugging it out on the road in support of "Favorite Ball & Chain" on Medium

Cool/Restless: In June, she will be doing an L.A. residency at Genghis Cohen and will make appearances at West Coast Bostow Books & Music stores

In addition, the label is team-ing with radio stations to give away prepaid phone cards. The listener will receive free phone time and hear snippets of songs and O'Connor talking about his

O'Connor is in the midst of a radio promotional tour through

June 21. Once his identity is established within the industry, Fletcher says, the next step is to establish Primitive Radio Gods as a band, with tour dates later this summer

CLAPTON'S FA-VORITE: Polydor is teaming with the women's clothing chain Rampage to help promote L.A.based singer/songwriter Sovory (pro-

sunced sub-vor-ee) While not many people have heard of this talented artist, he's already getting praise from Eric Clapton, who said, Sovory is the heat new sertist. I've heard in years."

Sovory's music

ranges from the pop/dance savvy of Seal to the romantic balladry of Lenny Kravitz, giv ing it multiradio appeal. The Rampage promotion runs in six L.A.-based stores Jane 10

through the end of July Listening stations featuring Sovory's self-titled album, due June 18. will be closed & those outlets. With a \$50 Rampage purchase,

Customers of the music retail er will get a \$10 coupon good for merchandise at Rampage with the purchase of "Sovery." Shoppers at both the music and clothing outlets can enter to win gift. certificates and a private concert by Sovery. "Did You Mean What You

shortners will receive a cu

named music retailer.

sampler of the artist and a

coupon good for \$2 off the pur-

chase of "Sovery" at a still-to-be-



turned-band's second A&M abum, "Finest Hour," is due June 18. The band will head out on another tout, which inch vies some summer fee. fivals, June 20-July 28.

Said?" is the emphasis track for triple-A radio. Dave Darus, VP of promotion and artist develop ment at Polydor, says there are "no formatic boundaries for this alloan. It could go p.op, unloan, triple-A, or hot AC."



ryage Team. Key Fingers, left, who produced six tracks on RCA artist Chantay Sevage 's "I Will Survive (Doin' It My Way)," sits with the vocalist during the remix of the title track, her current single.

## A+ Is A Perfect Score For Kedar Young Rapper's Debut Has Social Message

BY TRACY HOPKINS

NEW YORK-In an era where, for most rappers, "keepin' it real" means "tellin' it like it is," 13-year-old A+ is taking a more socially active approach on "The Lateh Key Child," his debut

Through his album, which will drop July 31 on Kedar Entertainment/Un versal, A+ wants to be a big brother to other latch-key kids. "There are a lot of kids out there who raise the and those are the kids who end up selling drags, doing stick-ups, and in juil."

"With my album, I wanza grab all the lateh-key kids and bring them in. I want to let them know that they don't have to live like that," A+ continues

Everyone has a talent, and everyone has e future.

Just as A+, who is Kedar Enter tainment's debut act, bopes to be a mentor for his fens, lobel president/CEO Keder Massenburg has become his role model, he says. Massenburg, who manages platinum-selling EMI artist D'Angele, says

that in order to focus on his music career, A+ won't begin high school in the fall. Howevtalmment will provide the eighthgrader with o fulltime tutor.

occess of young rep ects, such as Kris Kross, De Youngstas, and Shy heim, A+ will not be marketed as o adolescent novelty ect, according to Massenburg. Rather, label executives say, A+'s "tight skills" as a rapper end his ear for production will be what establish him as a credible

"His name means that he's striving for perfection, and he's not really talking about the same things as other young rappers," Massenbure says. Yes, he comes from the projects, but he's not rapping about situations that older neonle will doubt because be's such a young guy."

can Music to hold a reception at the White House in honor A+'s shility to "wreck" the microof Black Music Month. According to the source, President Clinton also plens to issue a presidential message phone has already gained him the rspect of sensoned rappers, such as At press time, details remained sketchy, but IAAAM Q-Tip from A Tribe Called Quest co-founder Dyanna Williams is working with members Prodigy from Mobb Deep, and AZ, all of whom perform on "The Lateb Key of Congress to obtain a proclamation officially designat-Child ing June as Black Music Month.

A+, whose real name is Andre Levins, has always been a "rap fiend," but he initially aspired to be a professional football player However after mimicking such rap acts as Onvx and talent shows and winning a Def Jamsponsored national talent competition in 1995, the Hempstead, N.Y., native decided to pursue e hip-hop career.

"The difference between A+ and ome of the other young rappers is that he will be able to rap in the ghetto, as well as perform at an ambassador's ome," says Massenburg, "He has the skills to adopt and articulate. "All I See," the carefree, R&B-based

first single, showcases A + 's raspy, "Method Man Jr." delivery. The single was serviced to radio Monday (8) and will arrive at retail June 18. The song's video, which was sent to the Box and BET in early May, depicts A+ rapping at an 18-and-under house party The overall marketing plan for A+ is to break the artist among hip consumers who have their ears to the street. "We wanted to push the video ahead first to get the kids in our tar Despite the get sudience of 8-18 interested,"

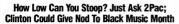
Massenburg says. The label's plan then calls for street team distribution of promotional white label singles to mix shows and college stations prior to the radio and retail

release dates. Mossenburg says "All I See" was selected as the first single because of its radio-friendly appeal. However, while the single begins to build, the label will begin servicing some of the

album's edgier tracks to the hip-hop underground "From A To Z " which feetures a duet between A+ and AZ, and "Gusto," featuring Prodigy, are examples of tracks that the label hopes will seep into the psyches of tastemal ing rap fans. To aid in gaining street appeal for A+, as well as other Kedar Entertain-

ment acts, the label distributed same pler cassettes at this year's Soul Train Awards in Los Angeles, Howard Uni ersity's annual hip-hop conference in Washington, D.C., and Freaknik, the annual spring-break college getaway celebration in Wilanta Because the artist's stage name evokes academic images, the lebel

issued promotional stickers to redio and media outlets in May that resem bled the front cover of grade acbool composition notebooks (Continued on page 23)



ENOUGH IS ENOUGH: 2Pac's "Hit 'Em Up," o horrendoes track in which the artist savagely stacks numerous East Coast hip-hop artists, illustrates his true colors in no The song, which was released on vinyl by Death Row as

the B-side to the single "How Do You Want It," especially assaults ranner the Notorious B.I.G. for allegedly oreheatrating the victous attempt on 2Pac's life outside a Manhattan recording studie in 1994. 2Pac is one of rup's most charismatic and creatise artists. and like other observers. I have watched with great inter-

est his tempestuous entertainment career Like some wellwishers. I hoped that his remorseful and positive comments in various magazine interviews while he served prison time for a rape conviction were sions that 9Pac was trading in

his thuggish persona in fevor of But, like the mythical figure Icarus, who, despite warnings, seared too close to the sun with wax-fastened wings and

and the perished, the talented record-Blues ing artist/actor is doomed to eventually fall. I sympathize with any person who has been wronged, espe

cially in the exceedingly violent mazurer in which 2Pac was associed that New York night, when he was shot five times. However, to fan the flames of hatred with self-destructive behavior that inevitably affects an entire black culture's psyche is repagnant and unacceptable. 2Pac's hate-filled bravade on "Hit "Em Un." a track that is not on his current album, only reinforces damaging false perceptions of hip-hop and rearms uninformed zealots. such as C. DeLores Tucker, to do increased harm to those reality rappers who constructively serve as true "ghetto

CNN correspondents. This leads to the question of why black radio would play such a destructive song. It's obscene that stations ha apparently become so wrapped up in garnering ratings and hip reputations that they would air such eadlo garbage. Whatever happened to the sense of community responsibility on which black radio was founded? With stations touting their desires to "increase the peace," it becomes to armease watchdog organizations and fool listeners

There can be no greater insult during Black Music onth than to play such a self-serving, inflammatory song as "Hit 'Em Un As bad as 2Pac's antics are, et the core of this debacle



The

sional records when [President | Carter cited June as Black Music Month back in the 70s. \* sans Williams. \*But we're working with Congressman Chaka Fattah ID-Pa.l to get this thing down on paper Fattah is honorary chairman for IAAAM's Freedom Vote conference, which will be held June 14-16 at the J.W. Marriott in Washington, D.C.

"It was never put in congres-

is Death Row CEO Suge Knight, who allowed the song to be released and could well end up looing patronage from

ON A MORE POSITIVE NOTE: A senior White House

official confirms that the Clinton administration is in dis-

cussions with the International Assn. of African Ameri-

acknowledging Black Music Month.

"We've been in discussions with the president for three years regarding this," says Williams. "We want this proclamation and reception to serve as an acknowledgement that the African-American music culture has made significant fiscal contributions to the economy

MORE ENRICHING NEWS: Former Elektra marketing executive Karen Mason has established Africans in Music, an organization committed to building a cohesive wice within the music industry by "raising the black conmunity's collective consciousness," she says AIM's first project is a Black Music Month lecture series, which begins Friday (7) at 6 p.m. and continues

June 13, 21, and 27 at Saint Peter's Church in New York. The series is free and will feature such speakers as Dr. Khalid Muhammad, the Rev. Al Sharpton, attorney Alton Maddox, and professor Leonard Jeffries. Mason says, "Our intention is to make it a weekly forum for the exchange of ideas and information amongst those

of us in the music industry." AIM plans to publish a monthly newsletter and is developing various programs, including a high school mentoring program, seminars, and study groups.



Campbell, left, and rapper/entrepreneur Chuck D calebrate following a pe ence by Island acts Mone Lisa and the Islay Brothers at the House of Blues In Los Angeles

# Billboard HOT R&B SINGLES GRAPES OF REAL SHEET AND A STATE OF THE STAT

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31	27	26	24	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXNALE") A # BRANCY	2	82	71	64	19	EVERYOAY & EVERYINGAT	2
12)	36	38	5	NEVER TOO BUSY	30	83	75	69	6	THE EARTH, THE SUN, THE RAIN  TO WASCISSIN WORLD'S PRISSON  TO WASCISSIN WASCISSIN THE SUN THE	1
33	31	77	17	EVER SINCE YOU WENT AWAY  CONTROL SELECTION AND SOUL SOURCE SELECTION OF SOUL SOURCE SELECTION OF SOUR SOURCE SELECTION OF SOUR SOURCE SELECTION OF SOURCE SELECTION O	19	84	75	63	14	HAVE I NEVER   • A FEW GDOD MEN	1
14	75	15	14	COIN IT © COLUMN STATE AND STATE OF THE COLUMN	7	<b>(B)</b>	55	- 56	6	THIS IZ REAL   SHYHEIM  ON SCHAMMEN BROKES B WASHINGTON TOWNSTON  OF THE PROPERTY OF THE PROPE	1
15	28	22	14	WOO-HARF GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW ▲ ◆ BUSTA RHYMES	-	(85)	NE	*	1	THIS IZ REAL	1
36	37	33	1	P SWITH F SWITH A SMITH COLOR OF THE SWITH A 44325355	31	87	87	n	18	NASTY DANCER/WHITE MORSE NILO RECEIVED NILO RECEIVE	10
-	30	28	-	SCARRED CONTROL TORS IN URBANIA  OFFI THE NOT THAT SO NOT	12	98	28	68	13	SCENT OF ATTRACTION PARTY DUET WITH ARROW HALL  THOSE COMMAND ARROW HA	1
12	-	-	9	CHECKEN THORE IS NOT ROLL TO THE STATE OF TH		89	75	74	10	HOOP IN YO FACE (FROM "SUNSET PARK") ◆ 69 BOYZ FEAT. QUAD CITY DJS	1
10	38	44	3	CASSALS MISSELSON STANDARD SCHOOL SCHOOL STANDARD SCHOOL SCHOOL STANDARD SCHOOL	38	90	89	79	15	THE BRIS MEDIANCE IN A F TEND  WING BENEATH MY WINGS   ◆ GERALD LEVERT & CODIC LEVERT, SR.	t
23	29	30	14	NOSCOT KNOWS A  SOCIAL PROJECT  THE TONY RICH PROJECT	9	$\rightarrow$	_	-	_	GILLERIAN CHARLEST AND CONTROL OF THE PROPERTY OF THE PARTY OF THE PAR	1
10	34	31	27	TRONG ROLD HORSE. (E) ET M. D. UKACC 2 41 DENESTA	11	91	84	82	3	TOU AND YOU AND YOU  FRANKE CUTLASS  RUTH YOU  FRANKE CUTLASS  BURGET VALUE SUBJECTATION  SOMETHIN FOR THE PEOPLE	
0	41	45	4	FOREVER MORE  BY BULLOUS BURNINGS FORMSON STORMSON  BY BURNINGS FORMSON STORMSON  BY BURNINGS FORMSON STORMSON  BY BURNINGS  BY BURNING	41	(92)	HE		1		5
12	35	32	20	NOT GON: CRY (FROM "WAITING TO EXHALE") ▲ MARRY ( BLIGE MARRY ) BLIGE ( BLIGHT ( ) OF MEETS ( ) 2912	1	93	51	83	3	I MUST STANO SIN NEIGHE FLORES SANGUELEN CLITCHENNE GREDICATE SELLENDEN	1
0	48	53	5	SACTO SCHOOL STREAM PROMADION: ICLIS MICHIGINATOROMERS LIBERT PROMADION:  DESCRIPTION OF THE PROMADION: ICLIS MICHIGINATOROMERS LIBERT PROMADIONER PROMADIONE PROMADIONE PROMADIONE PROMADIONE PROMADIONE PROMADIONE PROMADIONE PROMADIONE PROMA	43	94	83	70	13	WHY YOU TREAT HE SO BAO  REVISION FOLIAND SERVICES AND PUBB.  REVISION FOLIAND SERVICES AND PUBB.  REVISION FOLIAND SERVICES AND SERVICES AND PUBB.  REVISION FOLIAND SERVICES AND SERVICES	1
(N	44	48	3		44	15	74	72	13	ENVOYING AT JOE  LELEHINGTON IS LES SINCHIT MONNERCHIONANONES LEMISTERM  O DICTIVIDATE SANCATOR	1
15	39	37	6	THE WORLD IS A GHETTO SUBSCIENCE SHARES HAVE SO GET BOYS FEATURING FLAU ADJUSTMEND THE WORLD IS A GHETTO SUBSCIENCE SHAREST SHAREST SHAREST SUBSCIENCE SUBSCIENCE SHAREST SHAREST SHAREST SHAREST SUBSCIENCE SHAREST S	37	96	86	66	ŧ	JOURNEY A SALDIG W EARING COOPER A SALDIG W EA	1
	-	49	5	FASTLOVE	45	37	77	n	12	DON'T RUSH	1
(6)	46				-		90	54	15	GIVE ME THE NIGHT + RANDY CRAWFORD	1
	46	36	34	BEFORE YOU WALK OUT OF MY LIFERLIKE THIS AND LIKE THAT ▲ MONICA	8	58					
66) 51 46	-	_	34	BEFORE YOU WALK OUT OF MY LIFELINE THIS AND LIKE THAT ▲ MONDON  TO SECONDARY CONTROL OF THE THE COLUMN THAT A COLUMN TO THAT A COLUMN THAT SHOULD THA	35	98	45	15	18	REEP TRYIN  O ARROW THERE  O ARROW THERE  O ARROW THERE  O ARROW THE DAY	1

Introducing a singular voice

# quindon

# it's you that's on my mind

Debut #44 on the Hot R&B Singles chart and climbing!



Top 20 requests



### Blowing up at radio!

WGCI Chicago \* KKBT Los Angeles \* WEJM Chicago \* WTLC Indianapolis WQUE New Orleans \* WZAK Cleveland \* KKDA Dallas \* WPGC Washington DC WXYV Baltimore \* WKYS Washington DC \* WOWI Norfolk \* WQQK Nashville WQOK Raleigh \* WKKV Milwaukee \* WHRK Memphis \* KMJM St. Louis and more!

Self titled album hits the street June 11



Billboard.

IS IS COUNT ON ME

16 16 28 GET MONET

CID 70 1 HOUSE ACCEPES

% SITTIN UP IN MY ROOM

10 I WILL SUFFYE

NO 10 4 BACK TO THE WORLD

AIN'T NO HIGGS

1 WHERE DO U WANT ME TO PUT IT

12 11 25 ONE MORE CHANCE/SERY WITH ME

13 18 32 DON'T TAKE IT PERSONS

27 READY OR NOT

OED at 10 LET IT FLOW

18 72 77 NOT GON CHY

Hot R&B Airplay.

TITLE 38 33 14 RENEE \* \* NO. 1 \* \* 15 KILLING ME SOFTLY 38 34 36 SO'CLOCK 2 2 12 YOU'RE THE CHE 40 12 12 DON'T WANTA LOSE YOU 40 29 17 CON IT LANGUE CO. PT. (T) 4 10 WHY I LOVE YOU SO MUCH 4 3 2 ALTHE THINGS FOUR MAN (AE) 43 6 IT'S YOU THAT'S ON MY MIND (3) 6 3 YOU'RE MAKIN' ME HIS IT'S A PARTY 44 45 41 SEFORE YOU WALK OUT OF MY LIFE

ID 7 8 GET ON UP (E) at a PARTY 2 MITE 7 YOUGH ME, TEASE ME DEPOT CONTRACT ON DISCOURTED AN (NE) 57 5 2 OF AMERIKAZ HOST WANTED CAD to 2 LOURSIN ED II 5 I CAN'T SLEEP BABY OF B 11 9 17 KEEP ON KEEPIN ON 12 S 16 ALMAYS BE MY BART SE) SE E FOREVER MORE

50 45 16 WOO HAM! GOT YOU ALL IN CH 14 21 28 DOWN LOW PROSOCY HAS TO KH (55) 11 2 NOW DO U WANT IT SEN 13 4 CHION N' RIDE IT THE TRAIN TRACE IN MY LIFE THE BUDGESS

ARE TOU READ! LET ME CLEAR MY THROA 24 4 THEY DON'T CARE ABOUT US C66 66 5 THE WORLD IS A GHETTO BRIDG IT ON HE'S HOT GOOD ENOUGH M 35 22 CALIFORNIA LOVE

XX 10 8 YOU DOWN THE REAL PROPERTY. (SE) (I | IF ANYTODY GETS FUNKED UP ID ID PLEASE DON'T GO HOD BANGIN LET'S STAY TOSSTHER N 10 A THIN UNE SETWEEN LOVE & HATE LIVE AND DIE FOR HIP HO 25 15 SLOW MAS 15 62 21 WHO DO U LOVE

> CAJUN MOON 18 65 18 CAN'T BE WASTING MY TIME

HOT R&B RECURRENT AIRPLAY 1 1 8 TELL ME 14 10 6 HET LOVER 2 - I NO CHE FLEE 15 14 23 CAN'T YOU SEE

3 3 9 WHO CAN I RUN TO 12 12 27 MATERIALIS 4 2 5 SOON AS I GET HOME 17 12 53 CHEP 18 23 15 ALBEADY MISSING YOU ON THE 5 4 4 I MISS YOU ICOME BACK 18 20 37 THIS IS HOW WE DO IT # 5 5 ONE SWEET DAY 7 6 7 LOVE U 4 UPE 21 - IS THE YOU DO NOT MIGHT 8 7 10 STILL IN LOVE 22 15 33 BEST FRIEND B B 12 FANTASY HORSANDA 18 5 7 EDHALF ISHOOP SHOO

23 D 43 IF YOU LOVE ME 24 - 22 BROWN SUGAR 25 - 4 TONITE'S THE MISHT R&B SINGLES A-Z

86 10 10 I WILL SURVING

HANG TH HER

**Hot R&B Singles Sales.** 

FOR WEEK ENDING JUNE 8, 199

M M E THES OCUMOUENTES \* \* NO.1 \* \* OPERATION LOCKDOWN DA WISS 1 YOU'RE MAKIN ME HIGHLET IT LIVE AND DIE FOR HIP HOP (4) 4 5 NEVER TOO BUSY CD - 1 WHY I LOVE YOU SO MUCH 4 2 8 YOU'RE THE ONE (42) 5: 2 IT'S ALL THE WAY LINE (NOW) CD 5 5 TOUCH ME. TEASE ME 43 31 3 RECAUSE YOU LOVED HE 6 4 18 GET MOMET 44 37 33 MINO DO U LOVE 1 THEY DON'T CARE ABOUT U 40 40 15 LADY CANCELO-COM

49 44 11 MR, ICE CREAM MA 8 3 13 REEP ON HEEPIN ON 47 41 12 SHADOWBOOK 48 38 13 ETER SINCE YOU WEN'Y AWAY SE 33 9 DON'T WANTA LOSE YOU (37) SE E BEHEADZ CHEN KHEW (3) II II CMON N' RIDE IT THE TRANS P I KNEW THEN AWAT I KNOW NO 54 35 14 1.2.3.4 (SUMPRI NEW 16 1 10 ALMAYS BE MY BARY SS 48 33 SET'S LAY TOGETHER

CED 66 3 OREGAND FLOW PLEASE DON'T GO CED N 5 HOUSE RECEES THE CARTH, THE SUN, THE RAIN (R) 1 PANIFES TO 41 C THING IT ON RENEE IT'S YOU THAT'S ON MY MIND 1 SCAPINED 20 27 FLL NEVER STOP LOVING YOU 68 53 27

(20 4) 1 IN THE HOOD 35 27 12 COUNT ON ME 22 12 1 I GIVE IN NOT GON' CHY

2 IF ANYHOOY GETS FUNKED UP 18 II 1 THE WOLLD IS A SHETTE 75 7: 11 HASTY GANCER-WHITE HORSE



CLIVE'S ANGELS: Toni Braxton's "You're Makin' Me High","Let It Flow (LaFace/Arists) and Monica's "Why I Love You So Much" (Rowdy/Arists) debut on the Hot R&B Singles chart at Nos. 2 and 3, respectively. "You're Makin' Me High" is No. 1 at seven monitored stations, including airplay leaders KKDA Dallas and KBXX Houston, which contribute more than 50 detections each, "Why I Love You So Much" is No. 1 at 12 monitored stations, with five, including WBLX Mobile, Ala., spinning the track 50 times or more.

BAD BOYS: 112 is Bad Boy/Arists's latest offering in the hip-hop soul arena. Single sales of "Only You" more than doubled from last week, propelling the track to No. 11 on Hot R&B Singles Sales. "Only You" also posted a 24% increase in airplay, moving it to No. 24 on the Het R&B Airplay chart. Airplay leader WUSL Philadelphia (34 detections) has the song in new power rotation. PD Gary Young says the song is receiving requests

primarily from adult females Incidentally, both 112's "Only You" and Montell Jordan Featuring Slick Rick's "I Like," which is No. 18 on Hot R&B Airplay, utilize a sample of "I Get Lifted" by George McCrae. Young says he doesn't think playing two tracks with similar arrangements has confused the station's audience, par-ticularly because "I Like" is reacting best with WUSL's male listeners.

SELLING SIDES: Over the holiday weekend, sales activity was don ed by singles. There were, however, a few stand-out album debuts. Too Short's 10th and possibly last album (he claims he won't record another) entered the Top R&B Albums chart at No. 1. His last two Jive albums. "Cocktails" and "Get In Where You Fit In," debated at No. 1 in '96 and '98, respectively . . . Monifa's "Moods . . . Moments" on Uptown/Universal enters solidly at No. 4 on Top R&B Albums . . . Dr. Dre has released his second production anthology on Triple X, "1st Round Knockout." The album includes three of Dre's early World Class Wreckin' Cru cuts. "1st Round Knockout" punches onto Top R&B Albums at No. 18 . . . For your informa-tion, Lil 1/2 Dead has changed his monitor to Lil H.D. His Priority album "Steel On A Mission" debuts at No. 47 on Top R&B Albums and No. 28 on Heatseekers . . . Although it was never No. 1 on Hot R&B Singles, Mariah Carey and Boyz II Men's "One Sweet Day" tone the singles recap in this issue's R&B spotlight because it has the most accumulated chart noints from the start of the chart year through the May 18 cutoff.

HEY, HAY: Crucial Conflict wins Greatest Gainer awards for both airplay and sales on the Hot R&B Singles chart. "Hay" netted a 38% increase in spins at radio and leaged 15 positions to No. 49 on Hot R&B Airplay. The Pallas/Universal group also posted a 42% sales spike, good enough to advance it four places to No. 12 on Hot R&R Singles Sales KRXX Houston music director Gree Head was first exposed to the single via the Fab 5 Freddy. lensed video. Head says KRXX's mix show tooks were initially resistant to the track but have come around since "Hay" started pulling in large female phones. The track is the station's fifth most-requested record Chicago is by far the act's most active sales market, with 37% of the units

sold to date purchased in the group's hometown. According to SoundScan, the single has moved more than 66,000 units nationally. Crucial Conflict's too five sales markets are Chicago, Houston, Mibraukee, Birmingham, Ala., and Washington, D.C.

# BUBBLING UNDER SINGLES

SHEWER	UST WEEK	WEST ON	TITLE AFTST (LABEL/DISTRIBUTING LABEL)	Set Wilk	LAST WEEK	MCDAS ON	TITLE AFFET CLAREL DISTRIBUTING LARGED
1	11	Z	WHERE I'M FROM MISSON (MCA)	14	Н	1	WHO COLLD IT BE LIGHT OF THE MACHINE SLAND HANDS HE
2	F	1	TEASE ME 21 MUSTOS MUSICIEROS	15	Е	1	PLAYAN'S MODE YOUNG LAT IN LANTIC
3		1	SOOM MIDDY BYE BYE CHTESS HILL COUTH-OUSECOULHERS	16	34	1	DON'T STOP DOW WHATCHA DOWN
4	4	2	Marin marrows voter turns	17	13	6	MALIK GOES ON HENNESSEE
5	,	5	WHEREVER YOU ARE	18	18	12	NO COMPLEX CHING IL IMMERICAN/MARKET BROS
6	1	3	WHAT GOES AMOUND COMES ANOUND	29	Ē	1	BOUNCE 0.1 MASS MINE (CRAP)
7	3	6	SOUTHERN GIFE.	20	22	3	SHINE ME UP POSCH CLAN (MANLOCK)
	1	3	GET RIGHT MAC MAC: (PELATIVETY)	n	Н	1	SHAKE WHATCHS MAMA GAVE TA STILLE & THE HOOSE PHASE WAS
٠	6	4	SUMMER MADNESS JENALD SALVION HOAPS	22	Н	1	FEEL YOUR PAIN WHITCHESO BROS (MCTOWN)
18	10	33	SOME ENCHANTED EVENING THE TEMPTATONS INCOMES	23	23	2	TO DA SEXT CHIALL NC SPEED (WINA) CHISANS
11		2	SERIOUS CIRL DEVILLI FRANCIN BLUDIONARIANTO	24	25	4	VERTRAL GLOCK DA FOUNGS INS IPOP ANTO
12	5	3	MONEY DON'T MANZ YOUR WORLD STOP PURCES PEKSPECTIVES	25	21	12	WASSUP WASSUP! A TOWN PLAYERS SPREWEDTHIS DWG!
13	12	3	DA TRAIN DISCO AND THE CITY BOXZ (NP II)				or tiefs the top 25 singles under No. 100 6 yet sharted.

THE MELVINS (Continued from page 13)

The trie, which also includes bassist Mark Deutrom and drummer

Dale Clover, has moved away from

On and Black Beat, Plans are under

way for a promotional tour of elemen-

tary and junior high schools along the East Coast in September.

more Dolla

To further build what the label

### FOR WEEK ENDING JUNE 8, 1996

# **Hot Rap Singles.** ARTIST

that sort of inexorable force on	١,	١,	١,	1.	THA CROSSROADS + BONE THUSS N HARMONY
"Stag." In addition to three solo	<u> </u>	÷	<u> </u>	-	GET MONEY • JUNIOR MAPIA FLAT THE NOTOBOOLS BIG
pieces, which the members recorded individually on 4-track, there's even	2	3	2	18	KEEP ON REEPNY OR FROM "SURGET PARKY" A NO LITTE FEAT XSCAFE
a forsy into folk (of sorts) on "Black	1	2	3	14	ALT OF ALL PARTY STORY STORY STORY
Bock," a song Osbourne says was inspired by an immersion in the			-		* * * GREATEST GAINER * * *
music of Yippic rabble-rousers the	<b>(</b>	7	10	4	KI-PUTI-PRIAS NORMANDENA
Fugs. "They always did these really nice	3	4	9	13	AIN'T NO NICEADEAD PRESIDENTS • LIV'Z FEAT FORCE BROWN
little pop songs with totally off-the-	1	8	11	13	C'MON Nº RIGE IT (THE TRAIN) + QUAD CITY DJS
wall lyrics," says Osbourne. "And that's what I wanted to do with this	7	5	4	16	S D'CLOCK   NONCHALIANT
song, which is sort of about the metal	1	6	6	11	RENEE (FROM "BON'T BE A MENACE")   LOST BOYZ
kids in Scandinavia who are really into devil worship. They're really into	1	11	3	8	SCARRED + LUKE
it, but they all look so miserable. If	10	10	7	14	MOD HARF GUT YOU ALL IN CHECKEVERYTHING REMAINS BANK \$8,050, RHINES
you're so wrapped up in something like that, you should at least be hav-	11	9	5	14	DOIN IT ● ◆ EL COOL J
ing fun."	(12)	NE		1	HANG EM' HIGH   SAONT X
Faires sees radio as the missing piece to a full-fledged Melvins spe-	13	12	n	6	THE WORLD IS A GHETTO . GETD BOYS FEATURING FLAI
cess story and says that Mammoth	14	M	16	2	TRES CELINQUENTES
will focus carefully on both metal-	(15)	43	-	2	OPERATION LOCKDOWNIDA WIGGY    HELTAH SKELTAH
skewing ontlets (to which the label will promote "The Bit") and, most			-	-	LIVE AND DIE FOR HIP HOP + KRS KROSS
important, the developing active rock	II COD	13	14	,	IT'S ALL THE WAY LIVE (HOW) (FROM "EDGIE") + CCCUIO
format, which will be pointed toward the official emphasis track, "Bar-X-	<b>@</b>	18	-	2	ICHELIN YOMAY BOY PRINTALAND
The Rocking M."	18	17	17	11	MR. ICE CREAM MAN + MASTER P  EL-ST-GL-ST-
"There are 40 or 50 important out- lets playing aggressive bands like	19	16	15	12	
Filter, and I certainly think this fits	20	20	27	?	III di le resolute someti
in with that mix," says Faires. "They've toured with bands like	21	15	13	14	1, 2, 3, 4 (SUMPIN' NEW) ◆ ◆ COOLID
White Zombie, Rage Against The	22	23	35	5	OREGANO FLOW   OSCITAL UNDERGROUNG
Machine, and Nine Inch Nails and always gotten a response from that	73	NE	*	- 1	PAIN I FEEL   BLAHZAY BLAHZAY  CHICAGO LTOSCAMBOURY
audience."	24	19	18	14	SOUL FOOD + GOODIE MOB
"Bar-X-The Rocking M" will be accompanied by a videoclip, lessed by	(25)	31	32	3	PO PIMP DO DR DIE
Osbourne's longtime friend Gregory	(%)	RE-8	HIN	2	THE MAD SCIENTIST + LARGE PROFESSOR
Dark, who is well known for his work in adult films. "We're doing one ver-	21)	26	30	. 6	THIS IZ REAL • SHYHEIM
sion that will never get played on any	(28)	36	-	2	DON'T YOU WORKY • RUFFA FEATURING TASHA
television show," says Osbourne glee- fully, "And then a G-rated version	29	22	21	3	I MUST STANO ◆ ICE-T
well, maybe a PG-13."	30	27	77	21	NASTY DANCER WHITE HORSE + KILO
Faires hopes that the unexpurgat- ed clip will garner some play in clubs.	(II)	35	43	5	MOTHER'S PRAYER • POPPA DDO
which will be serviced with both ver-	12	28	24	10	HUSTLER'S THEME    SMOOTHE ON HUSTLER
sions, not to mention some addition- al attention in the press, à la Nine	13	21	20	30	HOOP IN YO FACE (FROM "SURSET PARK")    • 69 BOYZ FEAT QUICE OTY OFS
Inch Nails' "Happiness In Slavery."	(34)	34	25	10	LET ME CLEAR MY THROAT DJ ROOL
"I don't do anything just to fuck		-	-	-	DOUBLE TROUBLE . HAD LICH FEAT KIRS-ONE AND BRENDA K STARR
with people, although that seems to be the impression some people get,"	<b>3</b>	44	40	6	WHERE I'M FROM PASSION
says Osbourne. " I just do what I	Œ	NE		1	FU-GEE-LA @ + FU-GEES
enjoy, and a certain number of peo- ple seem to enjoy it, too. If people	37	24	19	24	ENVIGENMENT   FAT JOE
want easy entertainment, there's	28	25	23	13	SOUTHERN GIRL • UL H D
always going to be a Green Day or an Offspring to give it to them; that's	38	39	38	6	
not my job."	40	30	31	7	PERFECT MATCH
	41	29	26	4	FUNK WIT THAT STAYHI
A+ IS A PERFECT SCORE	42	33	45	3	TOU AND YOU AND YOU • FRANKE CUTLASS
(Continued from page 19)	43	41	41	3	GET RIGHT    MAC MALL  MAC MALL
In June, A+ is touring New York-	4	NE	4	1	E.R. L.A. • TRACEDY FEAT MODE DEEP CAPONE 'N NOREAGA
aren akating rinks and will be involved in contests for such fanzines as Right	<b>(45)</b>	NE	44	1	BOOM BIDDY BYE BYE   CYPRESS HILL  CONSERDED CONTROL  CON

describes as A+'s "man-child" image, Kedar Entertainment plans to secure an endorsement deal with Ralph Lau-A+, who is managed by Charles Suitt, has not yet signed with a booking agency. An international marketing plan has yet to be created.

WHEREVER YOU ARE ○ Records with the greatest sales game time week. ◆Videocilp existability: ◆Recording Industry Association of America (MAA) certification for sales of 500,000 units. ▲RAA certification for sales of 1 million units. Care. et America (RSA4) confrication for sales of 500,000 units, no is for caselle single. Noticella solicates catalog numbe (C) Caselle single assistation (O) CO single assistation (M) no le se censere reger. Admini adouble colong remoir si to cascete man origis. cascett single unassi. El Cassette single availability (Ol CO single availability (MC Cirisette mais origin availability. (I) Viny mais a availability. (I) Viny airgit availability. (ID CO man-origit availability. II 1996. It liberatiz?) Communications

AINT NO PLANS

WHY YOU TREAT ME SO DAD

CHRESTES PRANCESE (FROM "SANGEROUS MINDS") &

32 28

43 48

43

38 33 20 UKNOWHOWWEDU

17 29

40

BULBOARD JUNE 6 1995

• RAPPIN 4-TAY

◆ COOLO FERT LV

◆ MIC GERONIMO

◆ SHAGGY FEAT, GRAND PUBL

# Billboard TOP R&B ALBUM

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCEN

THE VILLAN IN BLA

ş	NGS.	28	23	ARTIST TITLE LABO, & MANIENDETHIS, CING LABO, ISLOCKETED LIST PRICE OR EQUIVALENT FOR CASSETTACES.	35	51	51	42	35	GERALD LEVERT & EDDIE LEVERT, SR.   FATHER AND S
-	-		20	+ + + No. 1/Hot Shot Debut + + +	-	52	39	-	2	COLOR ME BADO GIANT 246229WARNER BROS. CO. 9604 960 NOW & FOREY
D	NE			TOO SHORT STUDIES IN SHOW TO SEED THE I MAKE A RE-I CETTED IT SUBJECT MAKE REIN		53	43	17		SOUNDTRACK PROJETY SOUR CO SECUL SEC. THE SUBSTITU
-	ME.	-	18		+	54	50	εL	64	MYSTIKAL BIG OOF 40561,UNIC (12 96:15-96) ### MIND OF MYSTIK
Н	2		16	THE ISLEY REPOTHERS OF ANY SOCIAL STORMS THE SCORE  THE ISLEY REPOTHERS OF ANY SOCIAL STORMS SOCIAL	3	35	52	50	30	EIGHTBALL & MUG  ◆ SLAVE 1525-PREJATIVITY (32 9856-98) ON TOP OF THE WOR
	NE	-	8			56	49	41	11	CHANTAY SAVAGE I WILL SURVIVE (DOIN IT MY WI
4	S S	**	6	MONIFAN UPDNIE STOMERINGEN, DO 9012 90 NOCCES, MONIFOTS SOUNDTRACK FLAND INCREMENTS COMMENTS TO 9013 90 SEASON SURVEY FAIRS	3	57	48	43	45	XSCAPE A 30 S0 BU SCOUP-COMMUNICIPING GOTS NO. OFF THE HO
+		1				9	54	52	43	AL GREEN IN NOW YOU'VE SHOULD BE SHOWN OF THE RO
4	1	1	10	2PAC ▲* DEATH ROMENTED SCOPE SENSON-SELVING LLD 19674-040 ALL EYEZ ON ME	3	50	58	56	81	SADE A " EPIC BASIS - (10 SB (12 15 NH) THE BEST OF SA
4	6	6	- 6	GETO HOYS RUPA-(ERROR TYPE 41559-YMRON (35 9616 96) THE RESURRECTION	3	60	55	43	25	INNATURE ACAUTING SERVICE WE COM
+	5	5	5	SWV nox 61467* (00.0016 0th) NEW 60G09NBNG	3	61	50	94	6	MARYIN SEASE AVE 41500 (10 MINO MIN PLEASE TAKE)
4	9	19	23	R. KELLY A* JNE (1979* CO 1905-100 R. NELLY	1	62	57	22	0	SOUNOTRACK DECIMEND INCOMES DISCOUNTS OF SPECIAL DEAD PRESCRIPTS VOLUME
				* * * GREATEST GAINER * * *		62	3/ /	12	0	* * * PACESETTER * * *
	13	13	45	CONE THUGS-N-HARMONY & PUTHLESS 5559-RELATIVITY (ID 98/05-90) E. 15/99 ETERNAL	1	(3)	92	11	9	DJ SCREW up fred 1120112-WORSHIED 3 N THE MOON
Т	6	3	6	KIRK FRANKLIN AND THE FAMILY  SOPO CONTINC 72(27 IS 76.1.1 ISS.  WHATCHA LOCKEY 4	3			30		
+	18	6	6	CELLY CEL SIX ME IL 41977/104 (1996/14-99) NILLA KALL	3	64	53		31	SOUNDTRACK © UNDERHORD SHARGAPTINGS INCLUDE  SOUNDTRACK ©
٠	71	18	6	MASTER P NO COLUMN TO STATE PRODUCTION OF THE PARTY OF TH	3	65	63	45	29	TRUMO 104 (46" 110 35/05 50) DON'T BE A MENAGE TO SOUTH CENTINA
+	8	10		LUKE LUTHER CHAPTER LA 1000 TO BOOK BET	3	65	15	63	9.7	BONE THUGS-N-HARMONY A* CREETIN ON AN COME UP II
+	71	71	1		3	67		57	29	ACTALISM SEES AND ALLE AND SEES AND SEE
+	12	19	68	RUSTA RHYMES • CLOSTR GET-27825 CO. RECT. FIG.  MARSAH CAREY • COLUMNA 65705 CO 95 SEV. GRE  DATEREAM  DATEREAM	3		84			LOUG SHIROSTRICA (18 MILES MILES MILES MILES MILES MILES OF PU
ł	13	19	20	SOUNDTRACK A WITH LEVEL TO SECURE WATERS TO FEMALE	3	28	55	86	3	VARIOUS ARTISTS CELL BLOCK CONSUMBLE FOR DRIVE SHEET SELECT COMPLIANT
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Ť	28	22	35	TOTAL @ MD 80Y73006/9ANS/A139615-953	1	(72)	71	71	43	TRU NO LIMIT SOSESY, PRIORITY CLO SACIA SID SEE
Ť	71	18	45	MONICA & REMOVESTON PARISTRA (DE 9915-90) MESS THANG	3	73	81	86	77	KIRK FRANKLIN AND THE FAMILY A BUTK FRANKLIN AND THE FAM
ľ	29	20	8	MAXWELL COLLANDS 66434 (2 NO ESPL) NO SEE	22	a	85	73	122	WU-TANG CLAN A PROTECTION OF THE TANK OF CHANGE
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+	60	28	37	SOLO @ PERFECTIVE SHEEL THEM TO SHEEL SHEET	3	63	71	68	39	VARIOUS ARTISTS HO LINE S2000/PRORTY (12 NO.16 OF DOWN SOUTH HUSTLE
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÷		29				65	52	63	5	CELLA DWELLAS (DUD 60071/00.01) 1011 101 III III III III III III III II
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t	33	23	6	SOUNDTRACK HUSEN HISENSHIPS SOUNDTING FROMERIC GO MISS METHE GREAT WHITE HYPE	22					MARY J. BESSE A* OFFINN LISSYMEA (12-10) 15-101 MY
t	34		1	MC PREED WITH STANDARD STANDARD STANDARD TO DA SEAT CHARL	28	23	71	71	56	SOUNDTRACK & PROMPT \$399P (LD 95/25-90) FRI
t	и	35		CAHAMADIA CHISAGE SHIPPEN ILLUNIS SHI ME	10	65	74	71		JERALD DAENYON US 1025 TO 9075 30 400 THINGING ABOUT
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٠						61	68	68	71	SILK ELEKTIA GUNGETES (10 MG) 5 MG
L	60	39	54	SPROWN I LISTENCE CO SECTION THE SHOW, THE AFTER PARTY, THE HOTEL	3	32	86	61	6	MS. TEE CASH MONEY 1608 (1 18615 18) FEMALE BAL
T	31	31	5	NONCHALANT HOL 11213* (1 MYS ME) UNTIL THE DAY	20	(34)	HET	*	1	WARROUS ARTISTS INNER OF THE GAMES, 1996 OLYMPIC GAMES ALI
ij	47	36	5	RANDY CRAWFORD BUILDINGS SCHOOLS DO 10/25 FED NAKED AND TIME	43	85	65	73	17	BRANDY A NAMES ENTERAGE SECTION SECTIO
Ť	18	20	18	GOODIE MOB LAFACE 2903 BANISTA (00.9615 98) SOUL FOCO	8	(39)	15.5		5	THE ISLEY BROTHERS LEGACI STREET WEGGE BY TO THE MAN THE BALL BALL
1	36	18	10	GENIUS/GZA ● 6899N 34813* 132 1815 180 LIQUID SWORDS	2	160	25.4		28	BUUU BANTON LOOK GWWON SANT TITRLING LO SELA DE EST. TITL SAN
Ť	47	34	31	THA DOGG FOUND A" DEATH SCHOOLSCOPE SCHAPPINGSOPT (32-9615-90) # DOGG FOCO	3	68	71	65	28	THE CLICK SION WID' IT 415123 INT (10 1905 SIE GAME PIT). A
νŤ	NE	44	6	UL H.D. PROSTY \$2981* (22.2915-290.DB) STEEL ON A MISSION	87	(38)	16.6		18	PRO WINDOWS TO MOST OF THE CAST CAST CAST CAST
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30 album units S190,000 for EPs1. ▲ PAM ordification for shipment of 1 million units (500,000 Tape prices marked EQ, and all other CO prices, are equivalent prices, which are projected from

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# 96 AT HALF-

WHAT'S THE SCORE?

J.R. Reynolds checks into the executive suite, grades old and new schools and ponders a rhythm-alternative nation.

HE EBB AND FLOW OF THE R&B BUSINESS IS PERPETUAL. Even as Capitol Records paid tribute to Black History Month last February by closing the shutters on R&B music, EMI Music Distribution sister label Virgin Records

bolstered its black-music presence by re-forming its R&B department, headed by Eric Brooks. The executive is also president of Virgindistributed Noo Trybe.

The re-establishment of Virgin's R&B music department is a small consolation for pessimistic R&B-music observers, who continue to view the plight of the black music executive as dire. Although the number of R&B music divisions an

view the plight of the black music executive as dire. Although the number of R&B music divisions and departments among major labels remains steady, there still remains a worful lack of representation of black executives in

non-R&B-related departments at major labels.

Among the few who have broken through are Elektra.

Among the few who have broken through are Elektra.

LeBarron Taylor, Atlantic business and creative affairs senior VP Bob Johnson, Sony senior VP Ron Sweeney and Columbia senior VP Michael Mauldin.

semon VP Both Johnson, Sony sentor VP Ron Sweeney and Columbia seano VP Michael Mauldin. In addition to corporate duties, Sweeney and Mauldin are Epic black-music division executive VP and Columbia blackmusic division executive VP, respectively.

### TAPPING INTO THE MAINSTREAM

Possessing diverse business contacts and creative skills is key to making the leap from being a black-musse division executive to becoming a corporate executive.

Sweeney—whose Sony executive post involves corporate strategic planning on a worldwide bass—has experience as an entertainment autorney, possesses a broad base of film and TV contacts and served as chairman of the interactive software company Mandiago Entertainment.

Ablancia Johnson, who also has a background in catertainment of hea, forged ties with managers of such non-R&B acts as Stoneors. Temple Flots and Hootic & The Bloodsh. He also maintains relationatips with key mainstream undistincted hostiness people. Johnson's marketability as a well-rounded executive has in increased with signing of rhythm-alternative Alastic artististic Veofi, Johnson, who was A&R executive for Yeoff's debut set, "Necessary Madness," says the time is right for thebt to promote

# <u>I've got 2 words:</u>



MONTELL JORDAN/CASE/DŌS OF SOUL
THE NUTTY PROFESSOR SOUNDTRACK
IN STORE- HIME 4th



# Return Of The "Total" Artists

In the wake of the hit-and-run "image acts." a new breed of writing-and-producing performers is emerging. Are these left-of-center artists the harbingers of a creative renaissance, or just another blip on the screen?

### RY J.R. REVHOLOS

n an era where producer-driven recording projects seem to reign supreme, a growing number of R&B acts are being signed who have a fuller creative package, or can do it all.

The past 12 months have seen the release of recording acts such as





Leading the resurgence of R&B acts who do it all is EMI's D'Angelo, whose platinum-certified debut, "Brown Sugar, was released last June. The set peaked at No. 4 on the Top R&B Albums chart and has sold a million albums, according to SoundScan.

Manager Kedar Massenburg, who represents D'Angelo, says a person who possesses multiple talents has a better chance of doing well in the enter-

tainment business because of the various avenues he or she can pursue. We launched D'Angelo initially as a producer and songwriter with You Will Know' [from the Jason's Lyric' soundtrack],"

Masserburg, who says that was the sone that earned D'Angelo his recording deal with EMI. The song became a Top 5 hit on the Hot R&B Singles chars in 1994 for Mercury The concept of well-rounded artists is not new, Curtis Marfield, Sam Cooke and Smokey

Robinson are just a few of the many soul arrists who were successful singers, writers and producers. In the past few years, such acts as Babyface, R. Kelly and Shai have emerged as

# ARTIST SUPPORT GROUPS

The new breed of career-conscious artists pets up for the show with professional coaching on everything from diction and etlauette to Interview skills.

### BY MARLYNN SNYDER

than increased focus on breaking artists via radio and video arrollo, and the constant pressure of record labels to score litt records, many wonder whether the process of artist development is a priority or a thing of the

eding to Angelo Ellerbee, founder and pres the New York Tunes recently called a "publicity

management and image-control company that is Efferbee, who started his full-service firm in 1987, immediately draws a distinction between what he calls "record development" and arrist development. The former, he says, 'is basically preparing an artist for the videos director and get the budget together." The best what Donble XXposure is ah

longevity. Some arrists Ellerbee has worked with are reggas

singer Yvad, Portrait, Shabba Ranks, Patra, and hip-hop/R&B dava Mary J. Bloge

GORDIAN UNIVERSALISM Ellerhee says his insurance came from soul most back in the day, when labely like Sun., Volt, Chess and Motown made it a point to reline the sound, style and

public image of their artists: "I was always lascinated with [former Motown chairman] Berry Gordy's ability to take soul music and make it a universal music. Hose did be do it? His ingredients were iteaching the artistsl diarm, speech, diction thing is looked at in the short-term. "Many times, record companies aren't look-

# imagine a world without black music

mariah carey **xscape** cupress hill da brat nas kris kross nancy wiison тахш€іі branford marsails dionne farris kenny lattimore puff johnson supercat diana king kino urhodini asanté so so def bass all-stars hyenas in the desert buckshot l∈fonque trey lorenz wynton marsalis piaua poncho kaucee grogan grover washington bia L kulcha don kirk whalum mr. black terence blanchard neena iee flip johnny mathis iena si qua desting son of melquan

fugees



After 7

Big Mike

Brigette

Hadda Brooks

VIRGIN

BLACK MUSIC FEEL THE FUTURE.

C Style presents Low Life Gangstas

Crooked Eye

FACENIOR

Geto Boys

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Janet Jackson

Luniz

Mad CJ Mac

Maxi Priest

One Shade Of Black

Poppa L**Q** 

Quindon

Scarface Shacey

Shyheim

Tina Turner

31-2







# BUTTA



AL GREEN'S GREATEST HITS The title says It all from Teles's Slay Togethe THE WHISPERS GREATEST SLOW JAME

The Whispers doin' what they do best. Fermerly embled "In The Mepd", this ressure adds two books tracks:



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Da Phattest Of Skool Mixtape on CD. Featuring Da Old School Hig Hop Jamz Ga Da One's And Two's D.J. Do It All Cold

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All the big hits from the dance
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# Year -To-Date Charts

The singles and album recaps in this issue are based on each title's performance on Hot R&B Singles and Top R&B Albums charts from the start of the chart year (Dec. 2, 1995) through the May 11 Billboard. They offer a year-to-date glimpse of how races in each

category are shaping up for the 1996 Year In Music issue. The Hot R&B Singles standings reflect accumulated points from Broadcast Data Systems impressions, SoundScan sales totals and small-market playlist reports for each week a title appears on the chart, Similarly, the album recap is determined by accumulated SoundScan sales totals for each week a title appeared on Top R&B Albums.

The recaps were prepared by R&B chart manager Theda Sandiford-Waller with assistance from Michael Cusson and Paul Page.

# Top R&B Albums

### Pos. TITLE—Artist—Label

- I WAITING TO EXHALE—Soundtrack—Arista 2 ALL EYEZ ON ME-2Pac-Death Row/Interscope 3 R. KELLY-R. Kelly-Jive
- 4 THE SCORE Fugers Ruffhours
- 5 DAYDREAM -- Mariah Carey -- Columbia 6 DOGG FOOD -- Tha Dogg Pound -- Death
- 7 MR. SMITH-LL Cool J-Del Jam
- B BROWN SUGAR -- D'Angelo--EMI 9 Q'S JOOK JOINT -- Quincy James -- Qwest 10 THE RESURRECTION - Geta Boys - Rap A Lot/Non
- 11 MISS THANG\_Movies\_South 12 THE COMING-Busta Rhymes-Elektro
- 13 SOLO—Solo—Perspective
  14 DON'T BE A MENACE TO SOUTH CENTRAL... -Island 15 SOUL FOOD—Goodie Mob—LaFace
- 16 YOUNG, RICH AND DANGEROUS-Kris Kross 17 OFF THE HOOK-Xscape-So So Def
- 18 FAITH-Faith Evens-Bod Boy 19 E. 1999 ETERNAL—Bone Thuas N-Harmony—
- 20 A THIN LINE BETWEEN LOVE & HATE-Soundtrack-Jos-Ma
- 21 TOTAL-Total-Bad Boy 22 LIQUID SWORDS-Genius/GZA-Geffen 23 GANGSTA'S PARADISE—Coolio—Tammy Boy 24 CRAZYSEXYCOOL—TLC—LaFace 25 GAME RELATED—The Click—Sick Wid' # 26 ON TOP OF THE WORLD-Eightball & MJG-Suger
- 27 FATHER AND SON—Gerold Levert & Eddie Levert, Sr.— 28 STRB OFF THA STREETZ OF MUTHAPHU"IN COMPTON-Eozy-E-Ruthless
- 29 1990 SICK-Spice 1-Jive 30 FUNKMASTER FLEX: 60 MINUTES OF FUNK-Various
- 31 WE GOT IT-Immuture-MCA 32 THE SHOW, THE AFTER PARTY, THE HOTEL-Jadeci-
- 33 CONSPIRACY—Junior M.A.F.LA.—Undeas/Big Beat 34 THIS IS CHRISTMAS—Luther Vandross—LV 35 SILK—SIk—Elektro 36 MIND OF MYSTIKAL Mystkal - Big Boy
- 37 CYPRESS HILL III (TEMPLE OF BOOM)-Cypress HEI-
- 38 DESIGN OF A DECADE 1986/1996-Janet Jackson-A&M. 39 I REFUSE TO BE LONELY-Phyllis Hymon-PIR 40 DEAD PRESIDENTS-Soundtrack-Underworld
- 41 THE REMIX COLLECTION Boyz II Man -- Molown 42 SUNSET PARK-Soundtrack-Flovor Unit/EastWest 43 DEATH THREATZ-MC Eiht Featuring CMW-Epic Street 44 WORDS-The Tany Rich Project-LaFoce
- 45 GROOVE THEORY-Graave Theory-Epic 46 I REMEMBER YOU - Brign McKnight - Mercun 47 MOODS—Will Downing—Mercury
  48 DOLIBLE OR NOTHING—Erick Sermon—Def Jam/RAL
- 49 DANGEROUS MINDS—Soundtrack—MCA Soundtracks 50 RATED G-Top Authority-Trak

34



Hot R&B Singles

Pes. TITLE-Artist-Label

Mariah Carey & Boyz II

ROOM (FROM WAIT

ING TO EXHALE)-Brandy-Arista

KNOW) R Kelly

Featuring Rangid

4 NOT GON' CRY

TO EXHALE)-

Mary J. Blige-

5 ALL THE THINGS

(FROM DON'T BE A

MENACE...)-Joo-

THAT Monico Pourly

6 BEFORE YOU WALK OUT OF

MY LIFE LIKE THIS AND LIKE

(YOUR MAN

(FROM WAITING

I ONE SWEET DAY-

2 SITTIN' UP IN MY

3 DOWN LOW (NOBODY HAS TO

7 EXHALE (SHOOP SHOOP)
(FROM WAITING TO EXHALE)—Whitney Houston—Aristo
B SOON AS I GET HOME—Forth Evans—Bad Boy 9 NO ONE ELSE-Total-Bod Boy 10 HEY LOVER-U. Cool J-Def Jam.

11 LADY—D'Angelo—EMI 12 TONITE'S THA NIGHT—Kris Kross—Ruffhouse 13 I WILL SURVIVE-Chantoy Sovage-RCA

14 LOVE U 4 LIFE-Jodeci-Uptown

15 NOBODY KNOWS—The Tany Rich Project—Lefoce 16 WHERE DO U WANT ME TO PUT IT—Solo—Perspective 17 WHO CAN I RUN TO-Xscope-So So Del 18 I MISS YOU ICOME BACK HOME! (FROM NEW YORK

UNDERCOVER) -- Montfalt -- Uptown 19 ALWAYS BE MY BABY-Mariah Carry-Columbia 20 A THIN LINE BETWEEN LOVE & HATE (FROM A THIN LINE...I--H-Town-Joc-Mo

21 YOU REMIND ME OF SOMETHING R Kelly-Jive 22 WOO-HAHII GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW—Busta Khymes—Elektra 23 WE GOT IT—Immature (Featuring Smooth)—MCA

24 GET MONEY-Junior M.A.F.I.A. Featuring The Notorious B.I.G.—Undeas/Big Beat

25 DOIN' IT-LL Cool J-Def Jam 26 TELL ME-Groave Theory-Epic 27 WHO DO U LOVE-Deboroh Cax-Aristo

28 DIGGIN' ON YOU. TIC ... Inform 29 WHERE EVER YOU ARE-Terry Ellis-EastWest

30 5 O'CLOCK—Nonchalant—MCA 31 FU-GEE-LA—Fugees—Ruffhouse 32 COUNT ON ME (FROM WAITING TO EXHALE)-Whitney Manufact & CaCa Winner Aristo

33 KEEP ON, KEEPIN' ON (FROM SUNSET PARK)-MC Links Featuring Xscape—Flavor Unit/EastWest
34 YOU'RE THE ONE—SWV—RCA

35 YOU PUT A MOVE ON MY HEART Quincy lones Introducing Tames—Qwest 34 CRUISIN'-D'Argelo-EMI 37 EANTASY -- Mariah Corne-Columbia

38 CAN'T BE WASTING MY TIME (FROM DON'T BE A MEN ACE...)—Mona Lisa Featuring Lost Boyz—Island 39 HOOKED ON YOU—Silk—Elektra

40 CAN'T HANG/DO YOU WANT TO-Xscape Featuring MC Lyte-So So Del 41 EVER SINCE YOU WENT AWAY-Art Nº Soul-Noture

42 KEEP TRYIN'-Groove Theory-Epic 43 RENEE (FROM DON'T BE A

MENACE...) Lost Boyz-Island 44 ALREADY MISSING YOU-Gerold Levert & Foldis Levert Sr - FrutWest 45 STAIRWAY TO HEAVEN-Pure

46 VISIONS OF A SUNSET IFROM MR HOLLAND'S OPLIST Shown Stockman\_Polydo

EVERYDAY & EVERYNIGHT CELL THERAPY—Goods

49 STILL IN LOVE—Brian 50 ANYTHING 3T-MU

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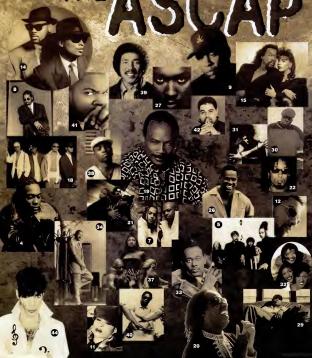
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14. Jinny Jam and Torry Lewis 15. Ashford 6. Singson 16. Gueen Laiffah
17. Thu 19. Jodel 18. Galing-America 20. Sale Wooled 21. Napity by Maure
17. Thu 19. Jodel 18. Galing-America 20. Sale Wooled 21. Napity by Maure
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26. Brian McKnight 27. Montell Jordan 28. Guedys Knight 29. LL Cool
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30. The Notorious B.I.G. 31. Redman 32. SWY 33. Luther Vandross 34. Wynton Marsalis 35. Snoop Doggy Dogg 36. Ann Nesby 37. Patra 38. Teddy Riley 39. Smokey Robinson 40. KRS One 41. Ice Cube

42. Heavy D. 43. Da Brat 44.



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# —How They Do It Abroad—

#### The U.S.-To-Tokyo Express: More R&B Acts Are Taking It, And Making It Big In Japan

Artists cite creative freedom and a lack of pressure to conform to "flavor-of-theweek" trends as big reasons to look East.

#### BY STEVE McCLURE

INTI-Independent record company Avex, which in the past few years has almost single-handedly created a market for dance music in Japan, has also branched out into R&B as part of its effort to become an all-round record company In early 1995, the Tokyo-based company signed ide master-rights deal with American R&B artist Cheryl Lynn, Last December, Lynn released her first Avex album, "Good Time," which sold 100,000

# Brit Rhythm: Getting Better All The Time

Current and upcoming sets highlight a return to polished form.

#### BY KWAKII

MOON—After years of developing a reggae-influenced, sparsely atranged, drum-and-bass-dominated soul style, the Brits are increasingly adding more polished American-styled R&B to their mix. Pundits who have long declared that British R&B could achieve significant pop success were proven right again this spring, when the playlists of commercial radio and BBC Radio I FM were dominated by Gabrielle's comeback hit "Give Me A Little More Time" and Mark Morrison's "Return Of The This overview of current and upcoming R&B releases in the U.K. gives a flavor of

WEAUK, launched Morrison's "Return Of The Mack" album in April following single sales of 400,000-plus for the title track, which spent several weeks at No. 1. WEA's other R&B priority is Martin Okasili whose album "The Invincible History Of The Black Celt"

is due in July, preceded by the single "Survival."

With Gabrielle's single still getting strong airplay in late spring. Go Discs pushed back the release of her sophomure album, "Forget About The World," produced by Treyor Horn, until May 13. A week later, Lisa Morrish was set to bow with her debut album, "I've Got To Have It All."

#### **NEW-JILL DEBUT**

Polydor's Wild Card label saw the Lighthouse Family's re-released single "Lifted" hit the Top 10 and become the most-played single on radio at the first quarter of the year The group's soul's aphiting single. "Desire," released in mid-May, re-established the gospel/R&B group prior to the late May arrival of their eponymous sophomore album. The label's "new ill trio," Montage, is on tap for a debut album later this year.

Sony U.K. expects to establish ex-Chimes singer Pauline Henry as an album-seller with the May release of her covers album, "Do Over Jamiroquai have a album planned for September.

#### DROPPING BENZ

#### Currency Exchange: American-fronted, German-Produced Acts Score In Modern R&B, Dance Genres

#### BY WOLFGANG SPAHR

\*\*American performers in R&B, dance and rap have olten launched their careers in Germany, where their role in German productions often guarantees a place in the country's

One of the most prominent recent examples of Americanfronted, German-pruduced acts is the duo La Bouche from Frankfurt. Released via the Hansa label in Berlin and subsequently picked up by RCA in the U.S., La Bouche is produced by Frank

acts as Boney M. and Milli Vanilli. Last year. La Bour be sold more than 4 million records The performers fronting La Bouche are

D. Lane McCray Jr. from Anchorage, Alaska, and his partner. Melanic Thornton, Irom Charleston, S.C. McCray came to Germany with the U.S. Army: Thornton moved to Frankfurt because her sister was already living there "I wanted to get away from the gigantic anonymity of my

U.S. home," says Thornton. She and McCray met producers Ulli Brenner and Amir Sarf. who introduced them to Farun, who launched La Bouche with the hit single "Sweet Dreams Both the single and the album of the same

name have gone gold in the U.S. Farian sees differences in the attitudes of German and U.S. performers "Americans have a more professional attitude towards their job.

he says. "They see entertain ment as a profession and therefore attach greater importance to proper training. In Germany. on the other hand, most artists have a regular job and are sel-

One reason why U.S. artists try their luck in Germany is because of the difficulty of getting a recording contract in







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#### 'BG AT MALFTIME Connect from page 28

nontraditional R&B acts because consumers are ready. "Because we're starting to see tour packages that

feature rhythm-alternative acts," says Johnson, "the consumer market is slowly being more and more exposed to music forms that blur what radio delines as black music

#### GATEWAY TO THE MASSES

Rhythm-alternative music may be described as rbythm-based, African American-rooted music that uses pontraditional R&B riffs or melodies. Proponents of rhythm alternative say the bog challenge is to break its artists on black stations, which traditionally have been cautious when programming music forms that are unfamiliar to its listeners. Most observers agree that, with acts such as Seal and Dionne Farris beginning to gain airplay on black radio,

combined with the commercial success of broad-reaching Ruffhouse act the Fugees, some programmers are relaxing their attitudes toward 'alternative' black music R&B/mainstream KPRS Kansas City PD Sam Weaver is encouraged by recent label releases and has programmed

songs by such progressive acts as Maxwell, Tony Rich and Groove Theory. "But I hope it doesn't get to the point where everybody puts out only this kind of music because they think it's the code count concurred wont " con Woode, "Become







in the right direction as it relates to the creation of "There have to be some [R&B] radio stations nut there that realize that there are listeners who like [rapper] KRS-ONE, [dancehall artist] Capleton. Anita Baker and Norman Brown. It can all be programmed together," says Harewood.

LOADING THE DICE The kind of diversity Harewood describes can often be found on various-artists compilations, which often appear on the market in the lorm of soundtracks.

Currently, there are 16 soundtracks and various-artists sets on the Top R&B Albums chart. Among recent retail successes are Island's "Don't Be A Menace To South Central," which was certified gold, and MCA's "Dangerous Minds" and Arista's "Waiting To Exhale," which were certified

platinum It was a presty fun project to make, considering the number of artists I had to work with, which often causes a lot of logistical problems," says Kenneth "Babyface" Edmonds, who produced "Waiting To Exhale." "I made a conscious effort with each artist to create songs that were tailored especially for

them are bypassing single-artist album releases in favor of albums that feature tracks from R&B's hottest performers—past and present.

to reach mainstream consumers. "Some of that stuff is winning, and as a musician myself, I really respect the musicianship that acts like Maxwell and [Interscope's] Xavier have," he says. "But that kind of creative music can test the average consumer whn's most of the time just looking for something simple and pure to listen to Brooks says EMI's D'Angelo hit with consumers because of

#### ATLANTIC'S BOB JOHNSON SAYS THE TIME IS RIGHT FOR LABELS TO PROMOTE NONTRADITIONAL RRB ACTS BECAUSE CONSUMERS ARE READY: "BECAUSE WE'RE STARTING TO SEE TOUR PACKAGES THAT FEATURE RHYTHM-ALTERNATIVE ACTS. THE CONSUMER MARKET IS SLOWLY BEING MORE AND MORE EXPOSED TO MUSIC FORMS THAT BLUR WHAT RADIO DEFINES AS BLACK MUSIC."

#### then we'll be back where we started."

#### While the influence of rap continues to make a growing impact on black music, such traditionally styled R&B acts as Gerald Levert & Eddie Levert, Sr., Lionel Richie, After 7, Boyz 11 Men, Brian McKnight and Toni Braxton have managed to retain a significant market share. The hybrid blend of R&B and rap has gained increasur

favor, especially among young listeners. R&B acts such as MCA's Jodeci, Bad Boy's Faith Evans, LaFare's TLC and So So Del's Xscape are dominating the airwaves by using catchy hiphop grooves and rap-like vocal cadence to accent basic R&B melodies. Says Virgin's Brooks, "If you look at the current [R&B] hits you'll see that there's some kind of [hip-hop] subtext or fundamental rap merging with traditional R&B music. At the same

time, rap music is becoming more melodic and musical. I regard it as the perfect marriage." Brooks shares Johnson's thoughts that rhythm-alternative ferent direction the artist took musically R&B/mainstream WGCI Chicago MD Don E. Cologne describes D'Angelo's music as "compelling" and agrees that it

reaches a broad spectrum of listeners. "Initially, we thought the music was adult, but [the single] 'Cruisin" really opened things up," says Cologne, "If he was older, I don't think his music would have made it through, but because he's so young [21years-old), the kids could relate.

#### 360-DEGREE FORMAT However, Correct Records GM Keyin Harrawood says some

radio stations and major labels are selling consumers short and are more conservative in taste than the consumers they service "An R&B radio format like the kind back in the '60s and '70s. that would program 360 degrees of black music, could win today," he says, "Artists like D'Angelo and the Fugees are sreps Photos, from left: Rhino Records' Ron Wiggins, WGCI music direc-

tor Don E. Cologne, Elektra chairman Sylvin Rhone BILLBOARD SPOTLIGHT

People are not laying out their \$16 for a CD of unter music these days, when they can buy a compilation of old-school music that features all hits," says Ron Wiggins, national director of urban sales and marketing for Rhino Records, an acknowledged industry leader in compilation albums Various-artists albums and soundtracks appear to be gaining more importance as the line blars between labels and film com-

pames. As part of its recent restructuring (Billboard, April 27), Motown formed a soundtrack department, headed by Cassandra Mills, who had previous soundtrack success with

Giant's "New Jack City." Underworld Emertainment-co-founded by film directors Albert and Allen Hughes, and partner Darryl Porter—recently pacted with Interscope (Billboard, April 20), and in addition to releasing regular product, the trio's label will serve as Interscope's soundtrack arm, "With this new relationship, we'll be able to launch our new artists from soundtracks," says Porter, underscoring a key reason for the move toward various

artist sets.

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Allstar, al'star, n. One who excels in the art of producing, remixing & songwriting; the founder and CEO of HEAD UP Records; a multi-alented individual who has worked with the likes of Boyz II Men, Brandy, The Braxtons, Busta Rhymes, Das EFX, Doug E. Fresh, Xscape, Monica, Ronnie Jordan, SWV, Tevin Campbell...

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#### RETURN OF THE "TOTAL" ARTISTS Common Lover page 18



whose debut set, "Brainchild," was released in April. is composed, in part, of the hot production trio known as Organized Noize. As members of the producer collective, Rico Wade, Ray Murray and Parick "Sleepy" Brown have used their studio skills for such acts as TLC and Outkast. One of the reasons that Motown has recently beefed up its A&R staff to include a duzen positions was to be able to identify and sign recording acts with more to offer than just a good look and the ability to carry a tune

Says Motown executive VP Mark Siegal, "Our A&R and publishing departments work hand-inhand because we're looking for acts that are self-contained and can make immediate

contributions-not just on their own projects, but on other Motown acts as reell Adds Motown A&R executive VP Eddie "F" Ferrell, "The

more complete a package you have, the better the ability artists have to express themselves. We don't want onedimensional artists that depend solely on their producers' vision, because if that happens, then usually the artist becomes invisible to the consumers."



track when performing is another growing trend, and acts like Perspective's Solo are seeing returns from their live shows in

"Savs BMG Music Publishing creative director Derrick

# self-contained R&B acts.

consistently signed large num-





#### LEAD CHARGE Possessing performing skills that reach beyond singing to

THE CONCEPT OF WELL-ROUNDED ARTISTS IS NOT NEW, CURTIS MAYFIELD. SAM COOKE AND SMOKEY ROBINSON ARE JUST A FEW OF THE MANY SOUL ARTISTS WHO WERE SUCCESSFUL SINGERS, WRITERS AND PRODUCERS. IN THE PAST FEW YEARS, SUCH ACTS AS BABYFACE, R. KELLY AND SHALHAVE EMERGED AS SELF-CONTAINED R&B ACTS.

says Columbia A&R VP Mitchell Cohen, who signed Maywell I was pretty much convinced that [Maxwell] had something to say lyrically. He has a distinctive voice and musical direction. And he had enough [creative focus and material] to record a full-length album.

As the taste of mainstream R&B consumers continues its drift

'One of the benefits of having such an artist is that you don't

toward musicality and originality. A&R executives are finding it

have to wait in line for a hot producer or to get a good writer.

easier to sign acts who have more than just vocal talent.

"Maxwell's Urban Hang Suite," was released April 2 and was entirely written by Maxwell, who produced five of the album's "The thing about this creative artist renaissance is that it's

not a big race," says Maxwell, "There's plenty of room for acts and different music." ARTISTS HELPING ARTISTS Some recording acts have creativity to spare. Society Of Soul, The industry is [signing] more acts that can deliv-

er the kind of live dates that consumers want to pay for-and those are the ones that feature true showmanship Thumpson says R&B acts who are left of center creatively are leading the do-it-yourself charge. "Artists like [Sire's] Seal, [Interscope's] Xavier, and Maxwell, are acts that have been really demonstrating true musicianship," he says. "But

I hope that this is a real change and not just a blip on the "Bassy" Bob Brockman, instrumentalist and producer for Brooklyn Funk Essentials, says the ability to perform live creates opportunities for acts whose music might otherwise be unable to gain exposure through broad sources, such as radio.

#### AKTIST-SUPPORT GROUPS

ing at the issue of longevity," he explains "It's a machine; there's often a pimp mentality. If a record hits, they can deal with artist development later

In an effort to diversify Double XXposure, Ellerbee recent hired music-industry veterans Ken Winnik and Pablo Dua, who will head Double XXposure 2, a new division focusing on the Latin-music market. Clients include vocalist Lisa Lisa, WQHT-Hot 97 (New York) radio personality Angie Martinez and former adult film star Vanessa Del Rio

#### PRE-GAME COACHING

For labels or artist managers looking to sharpen their artists' media image. David Nathan is another name often discussed in the industry. The London native, based in Los Angeles since 1984, started his interview-coaching service in 1990.

Nathan is the U.S. editor of Blues & Soul mousagine, a ressue producer and a frequent contributor to Billboard. As a journalist, he says, he kept encountering artists who didn't know how to







top left: Patra, Shabba Renks

ond to interview questions. What I do definitely falls under the umbrella of artist development. If you have an artist that looks good, sounds good and can express himself articulately, it works for everyone." says. He, like Ellerbee, foels that the record-label mentality is often about getting immediate results. "A lot of times," Natura

observes, "they're not sure if an artist will be around for a second or third album After working with Arista artist Jeff McBride, Nathan was hired by Motorca executives to coach artists Shanice and Another Bad Creation on interview skills. Word-of-mouth referrals within the industry led Nathan to assignments with a wide range of urban

talent including Toni Braxton. Chante Moore, Boyz II Men, Tony Rich and Brian McKrieht. Nathan says that the artists' main sob is to promote themselves and project the best image possible. "It's important that they go into an interview prepared," he says, "They should realize that

media-whether it's print, radio or television-is an important channel for reaching the public."



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#### II S -TO-TOKYO FAPOFSS Continued from page 18

copies-mainly in Japan. Avex Chairman Tum Yuda says Lynn's powerful stage presence is one of the key reasons the Lynn's powerful stage presence is one of the key (visions on label signed her. 'Her professionalism and personality suit the stage.' says Yoda. Such a "hyper-aggressive diva," in Yoda's stords, is the perfect artist for Avex's state-of-the-art Velfarre disco in Tokyo's Roppong: nightlife district. Besides "Good Time," Lynn has released a total of three remix albums and maxi-singles on Avex

The Japanese label's highest-profile R&B signing is veteran hand Earth, Wind & Fire, which, like Lynn, finalized a worldwide deal with the Japanese label in 1995. After working on several projects as a producer for various Japanese record labels, group leader Maurice White and EW&F's business manager Art Macnow began having conversations with core panses in Japan after EW&F left Warner Bros. Records in 1995 (in the wake of Mo Ostin's departure). They finally concluded a deal with Avex, who released a live EW&F album six months ago. "Live in Velfarre" sold 200,000 copies, mainly in Japan and Britain. Currently, the band is working on a new studio album, which will be released by Avex in Japan this summer. Avex provided the budget for the project and, under the terms of the global agreement, EW&F is free to place the allows with livensees in all other territories (including the U.S.) outside the Pacific Rim.

"It's going to give Earth, Wind & Fire an updated, contem orary image," says Yoda, EW&F's continuing popularity with its loval Lapunese fan-base made the band a natural choice for Avex to sign, adds Yoda, who wants to position the band as high-quality dance artists" in this market.

Maurice White remarks that "Because of the climate in the music industry here [in the U.S.], many of the artists from the 70s and '80s have had to louk elsewhere to get record deals In the U.S., you are expected to walk the line and come up with music that fits the flavor of the week. With Avex, it's a matter of 'Here's the budget, go make a record.' That's how Five worked in the past, and that allows us the total creative freedum to do what we do best."

(Assistance in preparing this report was provided by David Nathan in Los Angries.)

#### Continued from page 36

ocal group 5 A.M., whose single, "Heaven," was released in

RCA's hip-hop/R&B groups Original Son and AKA have singles set for release this month, while Benz drops its "3 Men Called Ben" album June 14. Martine Girault releases her debut album, "Revival," in June or July, preceded by a new version of the classic title track. Omar has an album out later this year, and Steven Dante has a set produced by Danny D. planned for fall release on Delirious/RCA

#### WOMAN'S POWER, LEO'S LOVE EMI released Dana Dawson's debut album, "Black Butterfly," on May



Soul diva Beverley Knight

man," this summer Cooltempo A&R manager Trevor Nelson is looking to re-establish Mica Paris with a new album and single in late summer. That's the same time frame for singer-songwriter Lynden David Hall, whom Nelson describes as falling somewhere

between D'Angelo and Seal. Two former EMI artists with indie releases are Think Twice, who are supporting their debut album, "Joy Is Free," on Contrased on Juge 48

# **AVAILABLE AT LAST**

# THE JACKSON 5



# **PRE-HISTORY**

The Lost Steeltown Recordings Lost for over | quarter of a century, the first recordings ever made by the Jackson 5 are available now on CD and Cassette tracks were recorded by Steeltown Records in 1967, only months before being signed to Motown.















#### BRIT SETTING

Insernal Bass with a June single, and Phillip Leo, who released "No Temporary Love" in May on his Factic Sound/Sharma label, with an album, "Down 2 Earth," due this fall.

Big Life released another single, "Where Is The Love," on

label, with an album, "Down 2 Earth," due this fall.

Big Life released another single, "Where is The Lover," on
June 3, from guspel/R&B female trio Truce's fine album,
Nuthin But The Truce'. Labelmines Damage continue to
build a following with the single "Tel Do Anything," released
My 95, Sucreav-scald K&B underground sare Celeba's sersally approach debut album one Dievel is a strong seller. An
Kree, Stelle' Street But Noal', is due this sommer,

#### LOW LIGHTS, BLUES SKIES Southown Records introduces Ebony's "R.E.S.P.E.C.T."

album in late June. There's a buzz on the street-soul scene for Jill France' re-prunoted "Changes" single, while Ruk Clarke releases his "Perfect Lady" album this summer, preceded by the "Turn The Lights Down Low" R.P.
Singer-producer Ray Hayden releases his second album,

# Q: What do the following artists have in common?

NICOLE JACKSON, REBBIE JACKSON, JOSIE JAMES, EVELYN "CHAMPAGNE" KING FATHER MC, RODNEY MANNSFIELD, RONNIE MCNEIR, GARY TAYLOR, LEON WARE.

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#### MANCUNIAN SOUL



Pressure Records and "Soul Pressure" Passion Music both broaden the exposure of independently released British R&B records In addition, the recently released "New Flava album (Excess) shuwcases new R&B acts, and "Voices In Control" (Expansion) features a collection of Manchester's soulful voices. including Victor Haynes, who produced the pro-Other inde R&B

worth noting are

"The B-Funk" (Dome)

compiliation

series "U.K. Pressure" on

Back with the Mack: Mark Merrison

by the critically acclaimed soil diva Beverley Knight the persymmon debut by new Access and trio Troi on Juce; "The Blary Gondown by bot Macress, and Shore Sull Than Serve Fleagued Rain by bot Macress, and Shore Sull Than Serve Fleagued Rain by bot British ReB seems: Detric (Props), Maxine Botalam (BRO), Addin British ReB seems: Detric (Props), Maxine Botalam (BRO), (BRS), Jive (Expansion) and C223 (Botaniga, (BRS), Jive (Expansion) and C223 (Botaniga, Detrick) (British Rain).

Association (DRLO) and its refaces opinicated radio does are as useful window of exposure for the genre in the U.S. RePeople like Celenia and Beverley Kinght are in the RRhart for a period of time that retailers can actually look as,"
says Colin Barlow, head of the Wild Card libel and a BRBA
board member. As noted by Dudd Gard libel and a BRBA
board member, As noted by Dudd Gard libel and a BRBA
Bissin SRBA is improving all the time."



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# Celebrating Black Music Month Every Month ines Brown

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#### RETURN OF THE "TOTAL" ARTHSTS Controved from page 44 domestic reception to

# Street Life/Scotti Bros. Records

Cool, Steady And Easy," the band's debut set which was released last August, BFE has been able to earn a living touring and selling been doing a lot of festi-vals and club dates. especially in Europe. Brockman says Became of its mor favorable international reception, Brookiyn Funk Essentials is cur-

Despite a lukewarm





seing and performing: Of Soul







Street Life/Scotti Bros. Records is a division of All American Communications. See your WEA rep for more information.



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#### MERICANS IN GERMANY Continued from page 38

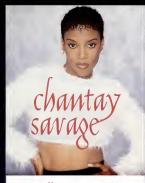
America, suggests Farian. In Germany, there are numerou songwriters and producers looking for American performers. Songwire's silia produces sounding on contents, personneller "Black artists in particular frequently have extremely good voices—which make a pleasant change from the monotonous sources of German singers," says Dark Nhombs, head of pro-motion at Hansa Musik in Berliu, "As they also look different, success is almost guaranteed

Numerous American actists are enjoying great success with German R&B and dance productions. Snap has the singer Summer from Los Angeles. Magic Affair is fronted by Anita Davis, a vocalist fi om the South. J. Supreme from California is with Culture Beat, and Fun Factory has Rod D., the rapper from New York.



York City. He began combining his photography with his love of bluss and jazz over 20 years ego. He has amassed an archive of performance and portrait photos of hundreds of artists. For

the last three years, he has worked closely with the Rhythm & Blues Foundation of Weshington, D.C., to produce the "Praserving America's Soul" Calendar. The calendar features artists who have received the Foundation's prestigious Proneer Award. Proceeds from the calendor benefit the Doc Pomus Fund For Emergency Relief. Rosen's photography regularly appears on CD covers as well as in numerous local and national publications, and he will be heving an exhibit of his blues end jazz photography at the WBGO Gallery in Newark, N.J., starting this November



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# **Reliving Studio 54's Glory Days; GLAMAS Plays**

AST DANCE: As a 14-year-old lad glued to WKTU New York for the disco bits of 1977, we found few things as important as gaining access into Studio 54. It was like Dorothy reaching the land of Ox. No place epitomized the glory and flash of that era more-and we had to get there at all costs.

emories of those days came rushing back to us as the May 23 date of the famed venue's last allnight bash approached. After 10 years of aborted attempts to revive Studio 54 as a haven for the house music generation, the club is due to be pummeled into history forever by the proverbial wrecking ball. So before it is replaced by a McDonalds or a parking lot, why not fire up those smoke machines and strobe lights once more for old

time's sake? Tied in with the recently resurrected WKTU for promotional purposes (talk about everything coming full circle), the bothy touted "last dance" proved to be a veritable cattle call of clubland luminaries. Glorla Gaynor, Crystel Waters. Cher. Billie Ray Martin, Sweet Sensa tion, Seduction, the Cover Girls, Robin S., France Joli, Martha Wash, La Bouche, Joselyn Brown, and Real McCoy all took to the stage. Actually, with the exception of Donna Summer and one or two oth-



Puturistic Groovin'. Garman produc-er/beatmaster Difarenz, right, chills with competriot and collaborator Jazz Con Bazz (aka Roey Merguis II) during a recent trip to New York to promote their first statesicle album, "More Nozza Please." Due Thursday (6) on Shadow Records, the set showcases the pair's unique style of blending ambient-dub, old-school soul, and acid-jazz niements. Difaranz also keeps busy pro ducing undarground German hip-hop acts, while Jazz Con Bazz nans his Tribes of the Underground fanzine and spins weekly at Germany's popular Funkadelic nightclub, Look for the two to spend a portion of the summer in the States, touting "More Noiza Please" and laying down tracks for new projects.





ers, any act that ever issued a major dance record was there

Breezing through the press entrance of the club was quite a different experience from that humid Saturday night 18 years ago when we decided to brave the notoriously discriminating velvet rone with our theo girlfriend, Vicki, and fake I.D. to finally experience dance

Decked out in black chinos, a shiny grey scrylic shirt (that was covered with charcoal-colored sengulls), and suede platform shoes that added roughly four inches to our 6'2" frame, we were ready for action. All we had to do was pray that our perfectly blow-dried and sprayed John Travolta hairdo would hold up in the best. That first experience at Studio 54 see a brilliant, life-altering blur. It did not matter that the sound sys tem at the dear, departed Xeno

was a little more powerful or that the mod interior design of the long-forgotten New York, New York nightclub was more neathetically pleasing. Studio 54 was the promsed land of souring grooves, fiercely sequined divas, and seductively gyrating bodies. The intangible magic of the room was addictiveas was the Posh of favy starders we felt when, under a sky of inser lights, we dipped and twirled Vicki better than ol' Johnny T. did in Saturday Night Forer

That was just one of countless moments that contributed to a night we will never forget. The icing on the cake was grinning and waving with smug bliss as we walked past the older braggarts from our Bronx, N.Y., neighborhood still trying in vain to get into the club as we olled out on our way home. Re-entering Studio 54 as an admittedly jaded 32-year-old journalist was an entirely different experience. Yeah, some of that old rush did come back-how could it not? For a fleeting second, we could post see that 14-year-old in the middle of the dancefloor again, surrendering all control to the groove under the big mirrored ball. But it

was hard to fully embrace those mories without acknowledging the melancholy that comes with an event like this Once again standing in the middie of Studio 54, we could not help but think about all of those whose

unfairly shortened lives would oot allow them to be there. We also reflected on the investment of heart and creativity of the artiste who contributed to the art form that gave birth to this venue. The media may be crediting boundless kitsch and cyclical fashion trends for the resurgence of disco, but we believe

it is the purity of spirit inherent in the mosic that has people compelled all over again. In fact, we'd argue that such spirit has remained a key ingredient of dance music from disco to hi-NRG and house, and every other form in between In any case, disco is an art form

that has affected far more people than has been accurately documented to date. Any required proof was provided by the seemingly endless line of prospective punters hoping for access into the venue for one last dance. Some clearly wanted to revisit the past, while others were bent on getting to Oz for the first time before it was too late. As we walked passed the throne on our way home, we smiled at their patience and energy-and we hoped that they would carry some of the

venue's remaining magic into the future. OUT MUSIC: In a move to heighten mainstream awareness of their efforts, organizers of the Gay and Lesbian American Music Awards (ska the GLAMAS) are planning a series of events around the U.S. to

showcase promising young queer acts. Dubbed Come Out and the series will be launebed in Chica go on Saturday (8) at the Metro. The talent bill offers fairly broad genre representation, with the ince music banner being carried by Pol Energy Inc., an ambient/ techno outfit comprising members from alterna-pop set Poi Dog Pondering and glam troupe Boys Entrance. The evening will be hosted by actress Paula Killan and cabaret performer Honey West. A portion of the proceeds from the show will go to Stop A IDS, a local Chicago relief/aware-

Future Come Out and Play events cur in New York on July 11 and in Los Angeles on Aug. 8, w the nominees for the first GLAMAS

Billowed Dance Breakous

CLUB PLAY 1. LOVE DON'T LIVE HERE ANYMORE

2. LET THIS BE A PRAYER ROLLO GOES 3. CHA CHA ARMANO VAN HELDEN 4. ONE OF US OUTTA CONTROL INTERIOR
5. IT FEELS LINE LOVE NEW RELIGION
FEATURING DIAN SOFFELL AND

**MAXI-SINGLES SALES** WHO COULD IT BE LUCIANO FEAT. JUNGLE EROTHERS 13,440, MARCA

JUNGLE ERDTHERS ISLAND JUNGER

2. TEASE ME ST W.I

3. FEEL DA MUZIK SNEAK ESSENTIALS
W.C. S STRICTLY RINGHER

4. THES IS YOUR NIGHT AMBER THINKY 5. FIFSTS CALIFFITE II FOATES AND A Breakouts: Tides with future chart potential, based on club play or sales reported this week.



Dreams Of Gold, Logic/RCA act La Boucha visited radio station WWBM (B-96) Chicago recently to calebrate the gold-certified euccess of its single "Re My Lover," which is feetured on the act's debut album, "Sweet Dreams," also goldcertified. The act will agend much of the summer in the States, ventno radio and retail outlets between club gigs. Pictured, from left, are Andy Kemp, promotion manager, RCA: Melanie Thornton, La Bouche: Terry Foxo, eir personality. WWBM: Erik Bradley, music director, WWBM: and Lane McRay, La Bouche

ceremony will be announced. Awards will be handed out on Oct. 6 at a venue still to be confirmed in New York. For more information, call the GLAMAS office in New York.

BOOGIE WONDERLAND: What a pleasure it is to see Tommy Boy Records get back into the dance game. The bip-hop-heavy label appears to be on the verge of a with "This Is Your Night" by Amber. This is Euro-NRG of the highest and most festive quality. The protégé of the Berman Brothish charm and a sopeaky-cute vo The track, which has an immediately infectious chorus, has been

remixed to suit every possible for-mat by the Bermans, Junior Vasquez, and DJ Ernie, with even more versions in the offing by the Lisa Marie Experience, Deep Dish, and Mousse T. Bolstered by a videoclip directed by Jeff Kennedy, this single has smash stamped all over it. Tommy Boy has not officially begun solicit-

ing airplay on the cut, and it is already getting spins on WWBM (B 96) Chicago, KTFM San Antonio, is, and WKTU. "This Is Your Night" previews the album "Color which is tentatively slated for release Aug. 20

New York's Dance Baby! Records has been kinda quiet lately, so it's nice to see the label back in full operation with "Burn, "which gathers the 2-year-old indie's singles atreat into a solid beat-mixed CD Label head Dean Landrew produced and co-wrote nearly every cut (and he's quite good), so there is a seamless flow that makes this set particularly appealing. Added pleasure comes from the

parade of divas featured, most notably the saucy and soulful Michelle Weeks. Actually, Weeks has not been the most visible figure on the densefform in recent times either. Where are you biding, girl?

We miss ya! Another compilation wall worth a whirl is "House Bland: Good To The Last Reat " which shows Chicago Dis Alex "Peace" Martiney and Kevin Halstend flexing their

turntable skills with a some of sin. gles previously released by Strictly Hype Records. The emphasis bere is as much on the agile fingers of Martinez and Halstead as it is on the quality of the music. Lots of cool tricks and blends employed here. Check it out. We often report on the excitement surrounding a stateside label

making room for a fab Europeao import, so it is gratifying to note that the oh-so-potent "Get Another Plan" by New York's Abstract Plan has been picked up for worldwide distribution by Talkin Loud Rec-ords in the U.K. Previously available here on Wave Records, the track is an acid-lazz kicker soaked in retro-soul, Francois Kervorkian. and Eric Kupper have both completed remixes for the record's summer release abroad. Freeze Records continues to hang

tough in the underground with "It's Over Me" by Jahkey B. Featuring Lydia Rhodes, a rugged houses that makes the most of a solid vocal and a sing-along chorus. Sharp minds will recall Rhodes from a long-ago collaboration with presuperstar Junior Vasquez on an album that included several choice pop baubles and a kinky cover of A Taste Of Honey's "Boogie Oogie Oogie," Small world, eh?

# Billboard. HOT DANCE MUSIC

#### **CLUB PLAY**

CANLDREN AUGUS 1 9000 REACH 171C 78786 CAN'T STOP LOVE JOLE

THE CAPTAIN OF THE DISKO '96 AGUA ROOGE I LOOKING AT YOU COL

YOU'LL NEVER FIND I HARVEST MUSIC PLANT SWEET DREAMS DOLL

LIFT ME MECHSHING MUS AS I WATCH U DANCE TELL IT TO MY NEART HASTA

X-FILES THEME NOT PLATEAU LING.

LIFT UP YOUR HANDS .ELLYBOAR 2510

#### **MAXI-SINGLES SALES**

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Order your copy now for just \$75 (plus \$5 shipping and handling, \$12 for international orders). irectory Package Deal!" - The Power Book March 1996 Edition AND The Power k September 1996 Edition for just \$119. Order now & SAVE more than 20% on the September '96 Edition! (September '96 Edition will automatically mail in September). NY, NJ, PA, CA, TN, MA, B, & DC. Orden possible in U.S. fends only. All sales in



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- Radio Stations -Country, Rock, R&B, Top 40
- Record Company Promotion Personnel
- Radio Syndicators ■ Top 100 Arbitron Markets

BILLBOARD JUNE 8, 1996

MISS LADY BUNN

SAUNDRA MARQUEZ

◆ TORS AMOS

# Country

# **Jason Petty Lends Flesh To Legend Of Hank Williams**

Singer Hopes To Parlay Stage-Show Success Into Recording Career Live," he often thought of quitting and Ryman, "Always . . . Patsy Cline," which run for the 1984 and "6 summer seasons.

NASHVILLE-Some are predicting that 1996 will be the year of Hank Williams, and one big reason for that is the startling success of the re-creation of Williams' tragically brief life and

certified gold by the Recording Indus

added exposure through her associa

tol is creating a poster for in a tore use

and Clark recently did a photo session

motional materials for Justin boots.

Assn. Awards show in the fall

The compaign will officially get

graphed tour jacket from one artist.

two trips to the CMA Awards show

One winner will be chosen from the

The grand-prize drawing will award

med Billboard's top new female

also playing three nights a week, drew 250,000 customers during its run. It's now a madshow production, and its star. Mandy Barnett, has some on to a record ing carrier on Asylum, "Lost Highway is stated to play Thursday, Friday, and presented onstage in the hall where be Saturday nights through Oct. 26. The Williams revival is something burst into country Petty feels be partly foretold when, as a music stardom. On June 11, 1949. fledgling singer and actor in productions at Opryland, he told Ted Swindley, the Williams debuted on the Grand Ole director of "Always ... Patsy Cline," that Oury in the Ryman when he got around to doing Williams Auditorium with an show, Petty would be ready to star in it.

imprecedented six Meanwhile, the Manchester, Tenn. us for "Lowsiek Blues." ative was portraying Garth Brooks. Now, three nights every week in that Elvis Presley, and Archie Bunker in "I ame historic tabernacle, Jason Petty is Hear America Singing" and playing Williams, Buck Owens, Bill Monroe, and drawing encores and standing ovations Jim Reeves in "Country Music U.S.A." for his portrayal of Williams in "Lost in productions in Opryland U.S.A.

Petty says that while working at Highway: The Music And Legend Of "Lost Highway" is the second dratrying to start a writing and singing career in Nashville. Now he's glad be nersewered. "Our vised was a great place to get my voice into shape and to get my stage presence in shape," he saxs. hose who had seen Williams perform are impressed by the way Petty adds flesh and blood to the legend. Guitarist James Burton, who saw Williams play a number of times in the late '40s and early '50s, finds it cerie how Petty manages to resemble, sound like, and move like Williams. "The only thing he doesn't do that Hank did was that Hank would sometimes stand at the microphone with

both feet together and put time with both

One reason for that may be that the one surviving elip of Williams performing-from the Kate Smith TV show-is what Petty used as the nattern for his stage movements. Petty also used tales free surviving friends of Williams and musicions who worked with the artist. "I studied the Williams biographies, Petty says, "and the files at the Hall of Fame [and] at the Country Music Foundation. I went down to Hank's grave in Montgomery [Ala.], went over to his hometown of Georgiana [Ala.], met his friends, and did everything I could to emulate his mannerisms."

stage elothes help with getting the Hank Williams sharep," he says. "I usually wear a 42 long: they've got me in a 48 long. Otherwise, he says, he strives nightly to become Williams. "I'm not a profes-sional actor," he says. "You just have to become Hank for a night. If that's method acting, then that's what I'm doing. I get there at 630 for an 8 o'clock show, and by 7:30 I'm in character. When I get onstage, when that spotlight hits and I turn and start singing 'Hey Good Lookin', and I slowly come out of the shadows and that crowd starts cheering that's when I'm in it big time.

(Continued on page 56)

Opeyland in such shows as "Hee H Mercury's Terri Clark Knows How

To Wrangle Endorsement Deals ■ BY DEBORAH EVANS PRICE eastern part of the U.S. and one from the West. The prize package includ NASHVILLE-Of the many compo airfare, hotel, tickets, passes to the

nents that on into making an artist's hearsal show and dinner with Byrd. McCoy, and Clark. cureer successful, the music is the obvious one. But exposing that muste to the Retailers will receive teaser cards. widest possible audience is crucial. banners, posters, sampler eassettes, Country acts are finding more and and other promotional materials, Clark and the other Wrangler endorsees stand to benefit from the additional increase their presence in the marketplace can be tremendous assets. Just exposure. "I think that getting your ask Mereury's Terri Clark, who has face out there is great "Clark surp "I struck successful deals with Wrangler just did a poster for Justin boots also, jeans, Justin boots, and Resistol hats. and they are going to put those up in Clark whose debut album has been western stores. I think it all ties in-



country music, boots, and jeans. Clark says that she's excited about her involvement with Wransier. "Wrangler is the biggest-selling jeans compashe says.

The biggest campaign she's involved and I've always in is with Wrangler jeans, which is gearwanted to work with Wrangler, We ing up for a major promotion involving contacted them before my record Clark, Tracy Byrd, and Neal McCoy in came out, and it was still a little too conjunction with the Country Music soon to do a whole bunch of stuff, [but] they have been sending me free jeans from the very beginning . . . They've way Aug. 16, the day after the CMA been really good to us." nominations are amounced, with a retail One of the key components of a sucsweenstakes that consumers can enter cessful endorsement deal is that the at participating Wrangler retailers affil-inted with the Professional Rodeo Cowartist and product they are endorsing are a good fit. With Clark's cownirl boys Assn. The first 50 consumers in image, she's a natural to endorse each store to sign up for the sweep western wear, particularly since she's stakes will receive a free sumpler casthe only female artist to wear a cowsette featuring two hits each from Byrd, boy hat on a consistent basis, "When McCoy, and Clark. At the end of three I was a teenager singing around my weeks, each store will draw a winner hometown, I would wear a hat. Then I and award a framed, autographed moved to Nashville and waited tables, poster of the three artists. One winner then I got a job selling boots, so I from each store will also receive an autostarted wearing a hat again. I walked

into [producer and Sony/ATV Tree

Publishing VP) Don Cook's office one

day and I was wearing a hat, and he

(Continued on page 56)

#### He also lost about 20 pounds in order TBS Series Documents Roots Of **Country; Terri Clark Does Windows**

THE SIX-HOUR EPIC "America's Music: The Roots Of ntry" is without a doubt the best documentary yet profuced about country music. It's being presented in twohour segments on TBS. Part one premieres Sunday (2), part two June 9, and part three June 16; all will be sired 7-9 p.m. EDT. The segments will again be televised on nday (3), June 10, and June 17. The documentary will be shown in its entirety June 29 at 12:05 p.m. A book from the series will be released Saturday (1), and the videos will go on sale this fall after the entire series is rebroadcast

rior to Country Music Assn. Awards week in October. This sprawling, sometimes profound, and sometimes exasperating extravagueza will not full to entertain and educate viewers. Marty Stuart, who acts as spokesman for the project, save he got on board after a phone call

commentator Robert K Oermann. 'After I talked to him, I could see that he was really after the heart and soul of country," says

himself, "He wanted artists and writers and guitar players, but he also wanted bus drivers and all Oermann says he got

Stuart, a country historian bu Chet Flippo

was Bob Hope.

involved more than two years ago when producer Tom Neff called him. Neff, a Nashville native, had seen Life magazine photos of Appolachia from 1941, and the images inspired him to produce a country documentary. He and Oermann wrote a treatment, and Neff shooped it around until TBS agreed to bankroll a six-hour original produc-

Oermann says TBS was "marvelously supportise. I mean, a history of country music is not an original idea, but the support to make it work is. It's a huge logistical project." Oermann adds that TBS wanted a full script before filming began but then provided complete backing. The producers conducted more than 200 original inter-The promeers conducted more than two or again, views for the project, filming everywhere from Appalachia to New Orleans to Memphis to Kentucky to Bakersfield,

Calif.—wherever country was. "We wanted it to be more than a dry history," Germann says. "And I wanted to show that all these historic styles of music are still alive. It's not dead music. People still per form Carter Family songs, Dave Macon, and Jimmie Rodgers music and bluegrass and all the rest. It's still liv ing and breathing music. Then we broadened it: What about the fans, what about ear racing, what about the eos turning, what about club life, what about Music Row, what about the whole lifestyle that surrounds the music? Some vignettes that stay in the mind: Merle Hargard couldn't imagine a better gift for her . . . Upcoming perville On Stone series at Opryland's Chevrolet Geo Celebrity Theater include Collin Raye June 15; Willie Nelson June 22; the Kraft Country our with Pam Tillis, Lorrie Morgan, and Carlene Carter June 29 Patty Loveless July 1-2 the Oak Ridge Boys

lovingly singing Hank Williams; a haunted Ray Price

Freddy Fender thanking country music for "putting a T-

N ANOTHER HISTORICAL NOTE, Terri Clark is now

the happy owner of the original front windows of the ven-erable Tootsie's Orchid Lounge. Her label, Mercury

Nashville, bought the windows for \$13,000 in an auction

benefiting the Monroe Harding Children's Home for abused and perfected children. Clark used to perform in

front of those windows in her scuffling days, and Mercury

bone steak next to my pinto beans."

ng modern country as '70s rock'n'roll, a happs

July 3-4; the Charlie Daniels Band July 5; and Merle Haggard July 6 ... Nashville songwriter Lori Fischer stars in the musi-cal comedy "Cowgirls" at the Minetta Lane Theatre in New York. . . Also in New York, Jeff Carson will perform at the Maseum of Television and Radio Tuesday (4). The show will be recorded for the syndicated radio series "Acoustic Country" . . . Mindy McCready arrived by heliconter for her appearance last month at North Fort Myers. Fig.'s Wal-Mart. It's her hometown, and more than 1,000 fans welcomed the BNA artist.

SIGNINGS: Johnny Rodriguez to HighTone Records. He is reunited with producers Jerry Kennedy and Roy Dea, who produced the Texas singer's many hit singles . . . Also new to HighTone is Marty Brown. In the early '90s, Brown signed with MCA and released three critically accinimed albums but suffered an almost fatal overdose of critical acclaim, especially after CBS-TV adopted him. Local A&R whiz Mary Martin inks a consulting deal with Asylum and Elektra . . . John Michael Montgomery forms his own company to handle booking and PR. The JMM Co. Inc. has opened offices on Broadway, staffed by Jim Mayo and Donna Hysmith . . . Ty England has been appointed "national spokesperson" for the Future Farmof America . . . Naomi Judd was awarded the Shining

Spirit Award by Annual Share Inc. Last year's recipient

# Billboard TOP COUNTRY ALBUMS

THIS WEEK	USTWEEK	2 WKS 1/00	WIS ON CHIEF	ARTIST THE CHECK ANAMERCONFROND MELI CHROSOFTED MET MICK OR COMMUNITY FOR CHROSTINGCO.	PEAK POSITION	THIS WED'S	LAST WEEK	2 WWS AGO	WG ON CHURC	ARTIST UMCLEMANTONICHTOTHECUMEL (SUGGESTED MET PROX OR (QUINNALMS)	PEAK POSTICIN
				* * * No. 1 * * *		20	33	30	54	DAVID LEE MURPHY • NO. 1 1004 (10 19(15.10) (10)	10
1	1	1	6	BROOKS & DUNN AUSTR (MICO 120 96/15-96) 5 weeks to 1 DO TOETONE	1	39	37	37	153	GEORGE STRAIT ▲" MCA LOSS I (10 MUTS ME PURE COUNTRY (SOUNDTRACK)	1
3	3	3	68	SHANIA TWAIN A " MERCURY INSPIRED \$22880 (12.58 EQ. 6.50) MIT THE WOMAN IN ME	1	40	35	35	35	MARTINA MCERIDE • 103.64509 (8.9615.16) WLD ANDELS	E
	6		5	GEORGE STRAIT WAS ELECTED MADE 400 BLUE CLEAR SKY	1	41	40	38	£	VARIOUS ARTISTS x 101 (22017 (812 98) HT COUNTRY '96	3
6	- 6	8	76	TRACY LAWRENCE   ATLANTO REMOVAD (12 9615-98) TIME MARCHES ON	1	42	41	49	133	REBA MCENTIRE A" MCA 10001-110 9615 901 GREATEST HITS VOLUME TWO	П
6	6	6	27	ALAN JACKSON ▲' AVIETA 19801 (18:981) 901 THE GREATEST HITS COLLECTION	1	(3)	52	67	6	HAL KETCHUM MOS CUM 177710 CUM (18 96/15/98) THE HITS	4
٤	4	5	22	CARTH BROOKS & CAVID. MONNELS 22015/100 MILES 180 FRESH HORSES	1	44	38	42	33	LEE ROY PARNELL OWER 1970-1991 10 7015 10 TER WE ALL GET LUCKY SOMETIMES	1 2
6	6	6	76	GARTH BROOKS A" CAPITOL MISSIMULE 29689 CIO 9615 580 THE HITS	1	(3)	54	54	124	JEFF FOXWORTHY A" WILLIAMS IN A SEPARCE IN	1
8	11	11	6	TOBY KEITH AM HIGHWALE SELECTED SHEEDSHEET BLUE MOON	- 6	(45)	59	55	37	WILLIE NELSON ● CALAMINA HARMONY CON LOP NO. SUPER HITS	1
9	9	9	9	BRYAN WHITE ASSUM \$1,000.000 110 90/15 901 BETWEEN HOW AND FOREVER	7	47	42	35	1	BILLY OF AN CAPTO, MODRALE 2022-10 7812-780 TS WHAT LOD	
10	8	8	36	TIM MCGRAW & CURB 77800110 59/16 591 ALL 1 WANT	1	48	43	D	250	BROOKS & DUNN & ARCHA 19604 (9 9615 96) BRAND NOV MAN	+
11	10	12	15	WYWONNA ▲ CURS 11090/MCA110 9909 981 REVELATIONS	2	49	43	45	87		+
				* * * HOT SHOT DEBUT * * *			-	-	-	ALABAMA A SCHOLOGIST SHILD SHI	+
ID)	NET	*	1	OAVIO LEE MURPHY DETTIN OUT THE GOOD STUFF	12	30	60	81	29	GENE CONSTRUCTOR AND	1
13	12	13	30	FAITH HILL & MARKET BOOK AND TO THOM MAY IT MATTERS TO ME	7	51	45	44	13	DIAMONO RIO ARISTA 18822 (10.581.15.98) N	
14	13	13	42	TERRI CLARK @ MERCUPY INCHMALE SHORE LICHNEGUS WEIGHT TERRI CLARK	13	(SP)	61	62	80	CHARLIE DANIELS ● (PC 64130)5091 IS 98 (Q9 98) SUPER PITS	1
5	16	17	40	COLLIN RAYE ● (nc arospsow) (c se tig to se	5	53	44	43	EI	BROOKS & DUNN ▲' ARSTA 18745 GO 98135 981 WATTIN ON SUNDOWN	
8	14	14	35	THE MAYERICKS @ NCA 11257* 192 9515 90 NUSSIC FOR ALL OCCASIONS	1	54	56	58	30	30 DWIGHT YOAKAM ● REPRISE 4605 LINAMER BROS. (10 98/16 981 GON	
7	18	15	4	MINOY MCCREADY BIA GROUND RESIDENCE TO THE THOUSAND ANGELS	D7	55	47	56	35	EMILIO CAPICOL PASPINILE 32392 (9 99/13 98) LIFT 15 G000	Т
18	15	10	10	LONESTAR DIS MAGAZINA DI MASSIMI III	11	55	58	50	31	I AARON TIPPIN ● IGA4674019 59/25 989 TOOL BOX	
12	15	38	27	VINCE GEL A WOLLDSHIP SHIP SEE	3	57	46	46	48	LORRISE MORGAN & INA 665084924 (10 1901-190 GPEATEST HITS	Т
		_				58	58	53	121	21 THE MAVERICKS & MICA 10961 IS 7813-191 IIII WHAT A CRYING SHAME	
39	20	29	61	ATLEMA CONTROL STATE AND ADDRESS OF THE PROPERTY ADDRESS OF TH		59	55	51	8	DOLLY PARTON  ONLINES COMPANY OF REAL RESIDENCE OF THE REPORTEST HITS	Т
21	17	28	3	SAMMY KERSHAW MITCHY MISHALL STRING 139 98 0217 98 POLITICS, RELIGION AND HER	17	60	64	53	10	CHRIS LEDOUX CHRISC INSPIRED SHOULD SHOULD SHOW STAMPEDE	+
2)	29	27	45	JEFF FORWORTHY &" WARNER BROS ASSOCITED NOTA SHE GAMES REDNECKS PLAY	2	61	50	45	25	JOE CIFFIE INC 6 NO MONTH DIRECT MIS LIFE'S SO FLINNY	۰
23	26	23	18	PATTY LOVELESS DIC GOMESON (12 9615 MI) THE TROUBLE WITH THE TRUTH	10	82	49	46	25	PAM TILLIS ARSTA 18790 (10 99/15 99) ALL OF THIS LOVE	+
24	21	15	16	NEIL DIAMOND   COLUMBIA 6796350NY (10:98 EQ1-6-98 TENNESSEE MOON	3	83	52	57	7	HANK WILLIAMS, JR, HCC CINE TTEXT/CITE CO 9815 98 A K.A. WHAN BAN SAN	+
15	22	21	34	REBA MCENTIRE ▲ MOX (1264 (1298) 6-981 STARTING OVER	1	64	66	85	35	LITTLE TEXAS INVESTIGATION AND THE GREATEST HITS	
26	24	28	103	WINCE GILL & MCA 11047 (10 9815 98) WHEN LOVE FINDS YOU	2	65	65	64	121	BLACKHAWK & ARSIA 12700 19 06/25 900 BLACKHAWK	+
27	23	22	32	CLAY WALKER • GANG 24640/WINNER BROS. COS SBILS SBI. HISPAOTIZE THE MCCON	10	66	63	59	153	BROOKS & DUNN A" ARESA SETS CO MOTO ME HARD WORKIN MAN	+
26	27	29	134	TIM MCGRAW &* CURR 7765918 SINS SIN NOT A MONENT TOO SOON	1	17	53	52	45	TRACY STRO   MICH STRONG STRONG STRONG LOVE LESSONS	+
29	30	30	7	JO DEE MESSINA CUM TYROD I D 98/15 98 EE JO DEE MESSINA	22	**	- 22	-			+
30	28	24	49	BRYAN WHITE   ASYSEM GREECES 10 MOS 90   BRYAN WHITE	13	(8)	72	72	30	* * * PACESETTER * * *  JUNIOR BROWN NO CORE 1778 DURING 1914 (- 53)  JUNIOR BROWN NO CORE 1778 DURING 1914 (- 53)	ı
D	36	40	15	RICOCHET COLUMNA 6722350NY 113-98 EQ15-588 IIII RICOCHET	31	69	62	60	105	REBA MCENTIRE & WCA10994 (10 99/15 98) READ NY MINO	-
2	ME	**	1	JUNIOR BROWN HOS CURB 1784/90, MB (1)0 98(1)5 98(1) 588 SEMI CRAZY	32	78	62	69	90	PATTY LOVELESS & DEC MISSISSING TO BE WHEN FALLEN AND ESTATE	+
13	21	33	37	TRAVIS TRITT A CREATEST HITS - FROM THE REGINNING WANTED HOS HOST LIGHTNING	3	71	68	70	122		+
14	25	25	37	GEORGE STRAIT A" MA 11953 ON WAYS SEE STRAIT OUT OF THE BOX	1	(72)	NF.		1	JOHN MICHAEL MONTGOMERY & ATLANTIC RESIGNA (10 5815 98) KICKIN IT UP  RICKY SKAGGS ATLANTIC RESIGNA (10 5815 98) SOLID GROUND	+
15	34	31	68	ALISON KRAUSS &' NOW THAT I'VE FOUND YOU A COLLECTION	2	186		MIN	200	MARY CHAPTER AT COLUMN AND AND THE COLUMN CONTRACTOR CO	+
36	23	34	103	TRACY BYRD A MCALCOST IS SHOWN TO SHOW THAT THE FOUND TOO A COLLECTION  TRACY BYRD A MCALCOST IS SHOWN THAT THE FOUND TOO A COLLECTION  NO OPPORTANT MAN	3	湯		RIRY	63	RHETT AKINS DICK   1098MCk do 9015 90 BB A THOUSAND MEMORES	-
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В	ilk	coard. Top Country Catalog A	All	Jun	18	COMPILED FROM A HARDMAL SAMPLE OF RETAIL STORE AND BACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED I FOR WEEK ENDING JUNE 8, 1896	SoundScane	
THE	WEEK	ARTIST LABOL & NUMBER/COSTPONENTING LABOL (SUGGESTED LIST PRICE OF EQUIVALENT FOR CASSETTICIDA)	WKS CN CHART	THIS	WEEK			WG ON
1	1	PATSY CLINE A* HCA 12* (7 9012 90) 224 week at No 1 GREATEST HETS	264	14	19	DWIGHT YORKAM &" REPRISE 45241/HARRINGS \$800 (10 99/15 98)	THIS TIME	20
2	~	PATSY CLINE (NR 1236/00) (12 % CO) THE LEGENDARY PATSY CLINE	1	15	15	WAYLON JENNINGS &' HOLESON (7 1901) 190	GREATEST HITS	121
3	2	HANK WILLIAMS, JR. ▲ CURB 77638 36 5857 981 GREATEST HITS, VOL. 1	78	18	18	COLLIN RAYE & IPC 5395250NY IS SEEQ15 SEE	EXTREMES	12
4	3	SHANIA TWAIN MODULY NIGHTLE STREET 798 (Q11 96) SHANIA TWAIN	45	17	16	KEITH WHITLEY & 101.2277 (9.56/53.56)	GREATEST HITS	110
5	7	HANK WILLIAMS ▲ MCROURY MISHVILL 8(2273) (7 98 CQ11 98) 24 GREATEST HETS	63	18	13	GARTH BROOKS A" OPRIOR HASHRILE SEFECTED SINGLE SEE	THE CHASE	22
	5	GEORGE JONES & CPIC 40776/50W (5.98 CQV 90) SUPER HITS	243	18	17	JOHN MICHAEL MONTGOMERY & ATLANTIC BENDRING IN 1815 501	LIFE'S A DANCE	26
7	6	WAYLOW JERSHADS, WILLIE HELSON, JESSI COLTER, TOMPHILL SLASER & TOURNET IT THE THE THE THE DUTY HIS	4	26	18	BILLY RAY CYRUS A" MURCURY MISWALLE STOKES FIRSE (\$21) 569	SOME GAVE ALL	34
	8	GEORGE STRAIT &" WCA 42039 (7 9902 90) GREATEST HITS, VOL. 2	262	21	23	TOBY KEITH ▲ ANN INCHRILE SCANT (7:58 EQ11 59)	HTISH NEITH	11
1	4	REBA INCENTIRE A" MOLHSTOP OF SIGNS SIGN GREATEST HITS	262	22	25	KENNY ROGERS & CAPITOL NASHVELLE METOL 05 50(15-90) TWE	NTY GREATEST HITS	114
10	8	THE CHARLIE DANIELS BAND & DRC 3679550W (7 96 EQU) 96 A DECADE OF HITS	260	23	24	GARTH EROOKS A* OWNO, MASHRULE BOSS? (\$5 96/15/90)	IN PIECES	25
11	12	PATSY CLINE MCA 4038 (7 9892 98) THE PATSY CLINE STORY	89	24	20	MARTINA MCBRIDE & RCA 662001/9 5015 561	MAI TARE YAW 3H	28
12	11	GARTH BROOKS & " GAYTOL INDIWILLE STREET TREET THE MODES NO FEMCES	29	25	21	GEORGE STRAIT ● MCA 10450 (9 99/35 98)	TEN STRAIT HITS	80
13	10	GEORGE STRAIT & MCA 5567-1759012-901 GEORGE STRAIT'S OREATEST HITS	258	Cuttelou	alloune	are older biller which are reactiving spoificant sales, © 1996. BrilloantNPT Constructions and S	untion to	_

ARTISTS & MUSIC

#### MERCURY'S TERRI CLARK WRANGLES DEALS

#### really liked it and said, 'There aren't

any girls doing that. The guys are all doing that. It looks real natural. You ought to get your pictures taken in it." Terri is the only female hat act, and she always wears Wrangler," says Jonathan Agin, Wrangler's man western wear. "There really aren't that many female artist that wear jeans during their shows. We do a lot of research, and Terri is a natural for us. She emulates the western lifestyle. She's from western Canada, which is were courbor and rancher oriented, and it just seemed a perfect fit.

That by her being out there wearing our 14MWZ jeans, the women's design of the cowboy cut...during her shows and mentioning Wrangler, is really an image enhancement. Agin sees the endorsement agreement as beneficial to both Wrangler and the artists who are affiliated with

the company. "These three artists are at the level where getting their image out more and more is going to be a great benefit to them as they reach the int of becoming a headliner," he says. point of becoming a measure, "Their likeness being featured in these western stores is an untapped market for them, as opposed to being in a record music store. IIn a western-wear storel, there's no other music competition around there. When you walk into a music store that's all you see, but we're offering country music in a west ern store, and there's a lot less competition for that product. I think that's a

great benefit to the artist. Mercury director of marketing Kim Markovchick agrees with Agin. "Endorsement deals are great, It's added visibility. It's added awareness she says. "It ties in obviously so well because it fits her look and her image. She's on this George Strait tour, and

Wrangler is one of his biggest things (Strait also enderses Wrangler) "We're housing at some point Wrangler will look at doing some advertising with her like they do with George to get her even more visible. We want them to do with her what they've done with George Strait-to put her face verywhere, national TV spots on the CMA Awards, and ads in all the coun try publications. Ultimately, I want Terri in all those places

Early in Claric's career, Markovchick says, Mercury began courting companies it thought would provide appropriate endorsement opportunities. "We started setting that un early," she says. "We had her go sign at the Wrangler booth during Fan Fair [which she'll do again this year I. We had her meet them and get to know the people. We con-vinced them this is a visible artist who is about to hit the big time."

#### JASON PETTY

Since "Lost Highway" opened May 2, there has been a marked increase in street singers performing Williams tunes in downtown Nashville. Coinci dentally other Williams activity is on the horizon. The Country Music Hall of Fame will mount a major exhibit of Williams memorabilia, "The Treasures Of Hank Williams," which will open this year on the anniversary of Williams' birthday, Sept. 17. One prize exhibit will be Williams' Psekard touring car, on loan

Much of the exhibit will come from the private collection of singer Marty Struct (see story page 12). He bought the col-lections of Williams late sister, Irons, and of a major collector in the Northwest. Original song manuscripts, suns, clothing, and all manner of private memora

bilia will be on exhibit. Petty and the "Lost Highway" band have recorded a cast album that will go on sale in June at the Rymon. Williams

reissues are in the wings from Poly-Grum, and there is talk of a trio produc tion uniting the late Hank Sr. with his son, Hank Jr., and grandson Hank III. Of the remaining Williams family, says Petty, Hank Jr., Hank III, and Williams second wife and surviving widow, Eillie Jean Horton, have not been to see "Lost. History " but Williams' stendsuchter Lycrecis and his illegitimate daughter lett have been. They liked it were much he reports. "Jett told me that this allowed her to finally see her father onstage "This story really is the Hamlet of the South," Petty adds.

#### COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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COUNTRY MUSIC

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19 THESE & DORS OF THESE Commerce Commerce (COLUMN) (1997)

WEST PLACE, WHISHE THE MINISTER, ENGINE SHAP SHALL BRACK BRACKS SHOULD 20 YOU STILL GOT ME Common ACCAP.





Country Singles & Tracks, more than half have peaked at No. 1, as "Blue Clear Sky' becomes his 28th trip to the top of the page. This chart-topper is the title cut from Strait's latest set, which moves 42,000 units but dips slightly (2-3) on Top Country Albums. trait has enjoyed immense national popularity since his 1981 chart debut, and Mark Carillo of KCYY San Antonio, Texas, says his appeal is spread

ing in Strait's native territory. Carillo says tickets for Strait's annual Labor Day George Strait Music Festival go on sale in late June, with a crowd in excess of 45,000 expected at the Alamodome. "It's hard to find anybody down here who isn't in love with this guy," says Carillo. "His records please every-Meanwhile, Dave Weigand, VP of sales and marketing at MCA Nashville,

says "Carried Away," the upcoming single from Strait's album, should spur an upward sales trend. Scott Borchetta, MCA senior VP of promotion, says that despite frequent complaints from country radio programmers that fol-low-up singles are released too quickly from most albums, early action on Strait's "Carried Away" prompted the label to push its release up by two weeks. That cut is receiving uirplay at 27 of our monitored stations, includ-ing KYCW Scattle, KKBQ Houston, KILT Houston, and KYNG Dallas, fueling a 64-60 jump on our airplay list. CHECKERED FLAG: David Lee Murphy ropes the Hot Shot Debut at

No. 12 on Top Country Albums with his sophomore set, "Gettin' Out The Good Stuff," which moves more than 9,560 pieces. Murphy's prior title, "Out With A Bang," entered that chart June 3, 1995, with more than 2,500 units and peaked at No. 10 on the chart. That set holds at No. 38 with sales of more then 4 000

mm a,000.

MCA Natrille's Dave Weigand says Murphy has been working exhaus-tively to promote the new set. Weigand says MCA and Murphy have spon-sorred a NASCAR racing automobile, which was featured at the recent Buste Grand National race. Murphy and his car were featured on The Nashville Network's coverage of that event May 19. That appearance was supplemented by a radio interview on MRN Radio, a racing network with affiliates nationwide. Weigand also cites a series of in-stores during the past two wesks as GREETINGS, Y'ALL: Jeff Foxworthy (Warner Bros.) bags Hot Shot

Debut honors on Hot Country Singles & Tracks at No. 48 with "Redneck Games," a track featuring Alan Jackson. Forworthy and Jackson team for a rural-flavored spoof on the 1986 Summer Olympic Games, suggesting that the kayak event will be held on the same river where the film "Deliverance" was filmed. This is Foxworthy's fourth appearance on our airplay list. His highest-charting single to date is "Redneck 12 Days of Christmas." his havseed reading of the classic holiday tune, which peaked at No. 18 in January.

JUNIOR HIGHER: Junior Brown (MCG Curb) enters Top Country Albums at No. 32 with "Semi-Crazx," with more than 4,500 units. His only other charting title, the EP "Junior High," entered in August '95 with 2,500 pieces. Brown's prior title (an EP) earns our Pacesetter award at No. 68. "Semi-Crazy" features a dust with Red Simpson, best known for his 1971 trucker's anthem "Hello, I'm A Truck," a top five entry that year.

# Billboard HOT COUNTRY SINGLES &TRACKS

COMPILED FROM E NETTONAL SAMPLE OF AIRPLEY SUPPLIED BY BROACKST CHALS STYTEMS BANK THACK SCHICE, ISA COMPTRY STA-TONES ARE ELECTRONICALLY MONTONED OF MONES A DAY, 7 DAYS A WIEER, SONGS RANKED BY NUMBER OF DETECTIONS.

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-	- 2	-1.0	100	*** No. 1 ***	17.7	(38)	40	42	0	A LOVE STORY IN THE MAKING LINDA GAVE	5 7 10
Œ	2	2	00	BLUE CLEAR SKY I work at No. 1 GEORGE STRAIT	1 1	(36)	46	47	4	GOVARDA DA DROWNING MAN LE ROY PARILLI STORY WATER TO A DROWNING MAN LE ROY PARILLI STORY OF A SALE LE ROY PARILLI STORY OF A SALE LE ROY PARILLI	1 9
2	1	1	10	MY MARIA  GOOGN A HOUSE DEAN IS MISSES A WILLIAMS A COUNTY OF THE PROPERTY OF		43	25	19	33	THE CHANGE	
(3)	1	6	14	I THINK ABOUT YOU   ◆ COLLIN RAY  ONLY OF THE	1	(4D)	42	41	30	BACK IN MY ARMS AGAIN KENNY CHESNEY CHESNEY CHESNEY CHESNEY CONTROL OF THE PROPERTY OF THE PRO	
(a)	5	8	12	TIME MARCHES ON TRACY LAWRENCE		(42)	43	46	4	SAY 1 ALASAMA S 800800, STDEMS (1997)	R #1
ā	4	7	15	I'M NOT SUPPOSED TO LOVE YOU ANYMORE		(43)	46	61	3	SAY1	1 43
(1)	8	9	14	DOES THAT BLUE MOON EVER SHINE ON YOU   TORY KEITH		(4)	49	51	5	I DON'T THINK I WILL   AMES BONAMI  STORY OF THE STORY  OF	1 44
ā	9	13	19	TEN THOUSAND ANGELS  WILLS YOU SO AND ENGINEERS  WILLS YOU SO AND ENGINEERS  EXPRESSED AND ENGIN	7 3	(3)	51	65	4	WRONG FLACE, WRONG TIME MARK CHESNUT	1 1
Œ	10	14	14	F I WERE YOU TERM CLARY ASSIGNATION CONTRACTOR MAKE THE M		<b>(66)</b>	63	Ξ	2	LEARNING AS YOU GD   FROM THEVING NO COLUMN THOSE BLANCON NO COLUMN THOSE	5 1 40
(3)	15	17	8	HOME ALAN JACKSON NARSH 1296		1	53	73	3	RUNNIN' AWAY WITH MY HEART LONESTAP	
10	6	5	19	ITS WHAT I DO + BLLY CEAN	5					* * * HOT SHOT DEBUT * * *	N.
(II)	14	16	12	EVERY TIME I GET AROUND YOU DAVID LEE MURO-II	1 11	4	NEV	4	1	REDNECK GAMES      JEFF FOXWORTHY WITH ALAN JACKSON STIRLING WANCE MEDITION  STIRLING WANCE MEDI	1 0
12	13	15	-	HIGH LONESOME SOUND + VINCE GILL	1 12	45	0	6	8	CAT'S IN THE CRADLE SOURCE STORY SAGGE ASSAULT	1
(13)	15	72	15	HOLDIN' ON TO SOMETHING JUST CARSON		(30)	50	50	6	CIRCLE OF FRIENDS + DAVID BALL	
346	-	-	-	* * * AIRPOWER * * *	+	(9)	54	54	4	CHECK PLEASE PAUL SETTERSON	1 51
(14)	23	36	5	NO ONE NEEDS TO KNOW SHAREA TWAIN A LUNGE (STRANG LUNG) (S) MOREOUS MEDICAL STRANG	14	12	44	30	15	\$1100   F   F   F   F   F   F   F   F   F	F 1 44
15	15	15	7	HEAVEN HELP MY HEART WYTODAY	15	(33)	53	59	5		Y   61
15	7	3	15	SONCONE ELSE'S DREAM FAITH HILL		(\$4)	56	63	3	SEE YA CONFECERATE RALROAC	2 6
	÷	-	-	* * AIRPOWER * * *	÷	(%)	55	60	4	WEG AT HEART • LAST WHITE	
ന	24	32	7	DATABLE MARKY	1 14	(36)	NEV		1		5 80
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Œ	33	33	11		6 41	68	60	52	15	WHO'S THAT GIRL	1 20
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com		-		THEN YOU CAN TELL ME GROORYE	77	arian 3	NUMBER OF	tections	I for the	effect time. ◆ Videoclip availability. Catalog number is for cassette single, or weight cassette is unav	Actor

Billboard. Top Country Singles Sales.

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3	3	6	12	DOES THAT BLUE MOON EVER SHINE ON YOU HAN MINNELS STEEL	NTIGH YEST O
4	4	5	13	IF I WERE YOU MORCHY MISHWALL 852708	TERRI CLARK
5	5	3	13 .	HEADS CAROLINA, TAILS CALIFORNIA (URB 7690)	JO DEE MESSINA
(4)	10	13	5	BY MY SIDE INVAMENTATION LORRISE MOR	GAN & JON RANGALL
(7)	9	9	10	TEN THOUSAND ANGELS INA SALTORIA	MINOY MOCREAGY
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8	7	7	20	HYPNOTIZE THE MIDON GARN 1770GAMBRICK BROS.	CLAY WALKER
10	1	8	10	I LIKE IT, I LOVE IT OUTS NOW!	TIM MCGRAW
(11)	11	12	7	MY HEART HAS A NISTORY REPORT 17583/MARCH 1905.	PAUL BRANOT
(12)	13	13	7	TREAT HER RIGHT CURE MISS?	SAWYER BROWN
13	14		2	ON A GOOD NIGHT COLUMBA 7831350W	WADE HAYES

OF	WE	RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY EK EMDING JUNE 8, 1996	Januar Scare	
3	WHS ON CHART	TITLE LARGE & NUMBER COSTRIBUTING LARGE	ARTIS	
	7	NEANT TO BE MERCURY NASHWILL BORTH	SAMMY KERSHAV	
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	28	CAN'T BE REALLY GONE CURS 19971	TIM MOSRAV	
	1	CIRCLE OF FRIENDS WANCH MICE 17629	DAVID BAL	
	28	IT MATTERS TO ME WARKER DROS 17778	FAITH HIL	
	50	ANGELS AMONG US ROASSAS	ALABAM	
	5	HOPE GART LYRESWARDER BROS	WARIOUS ARTIST	
	18	EVEN IF I TRIED OWNS, MONKILE SISSE	EMILI	
	50	YOU HAVE THE RIGHT TO REMAIN SILENT CHR 7/156	PERFECT STRANGE	
	30	REBECCA LYWN KINDW 64360CES	ERYAN WHIT	
	3	BACK IN MY ARMS AGAIN INVAISED	KENNY CHESNE	

SUBSOAPD JUNE 9, 1996

#### **John Eliot Gardiner Brings Beethoven To Lincoln Center**

REVOLUTION: Deutsche Gramhon's best-selling conductor, John Eliot Gardiner, is making a rare U.S. appearance in July. He is bringing his period-instrument Orchestre Révolutionnaire Et Romantique to New York for its U.S. debut at the Lincoln Center Festival. The orchestra will play four Beethoven concerts: the



cert performances of "Leonore," an early version of The July 27 per formance of the Ninth Symphony will be telecast on

PBS' "Live From Lincoln Center," and DG is taking marketing advantage of this high-visibility occasion. Lincoln Center and the label are collaborating on a radio/retail contest promotion: a pair of winners will be brought to New York for the July 27 concert from each of eight markets (New York, Los Angeles, San Francisco, Chicago Philadelphia, Boston, Miami, and



by Heidi Waleson

Washington, D.C.), Lincoln Center is providing concert tickets and hotel rooms; PolyGram will pick up the round-trip transportation, DG's Gardiner radio spots are running in all markets except New York in June; local commercial classical stations append their own contest information to the spots, referring listeners to participating retailers for contest entry. Since no travel is required for New York winners, those radio spots will run in July, and the winners will receive a preconcert dinner in lieu of transportation and beusing DG is not only calling attention to Gardiner's concert, of course, but to its Archiv single "Beetboven The Revrecording of the Ninth, pulled from their much-praised 1994 complete set of the Brethoven symphonies. (The single includes an advertising insert eard shout the Lincoln Center Festival. with a phone number for information.) The CD booklet-which boosts breathless liner notes that stress Gar-

diner's focus on the revolutionary aspects of Brethown's music and a time line that puts Beethoven at the beginning of a continuum of musical maries that includes Charles Ives, Elvis Presley, and Sid Vicious-also includes a pitch for the complete set. Print ads in New York stress the five-CD set, which include an interview on CD with Gardiner. As of May 19, the set bad sold 15,000 copies, according to SoundSean Additional Gardiner activity in-

cludes a cocktail reception co-hosted by the New Yorker, a Gardiner speech at the Music Critics' Assn. conference lunch, and an appearance on 'Around New York" on local radio station WNYC, And DG will have plenty more Gardiner to sell: The next Gardiner/ORR release, Beethoven's "Emperor" Concerto and "Cheral Fanta-

McCann's "Listen Up!" June 18

Up!" includes work by George Duke,

Dori Caymmi, Andy Narell, Billy

Preston, and Ernie Watts. By the

way. Harris' latest-released in

April-is on the Enja label and titled

Daneinz By A Rainbow

sy" with planist Robert Levin, is slat ed for August.

LOTS OF FELDMAN: The Lincoln Center Festival is not limiting its offerings to dead composers, however revolutionarily presented. Also on the

schedule is a four-concert salute to composer Morton Feldman (1926-1987), whom John Care called a "poetic extremist." Among the festival offerings is the Kronos Quartet playing Feldman's six-hour Quartet II Aug. 3. New Albion, which already has two

recordings of Feldman's music, is getting into the act with "Only," a new rding of music for voice and instru ments by Feldman, in stores June 10. ARCHIVAL CHICAGO: The Chica-

go Symphony is offering two two-disc sets of archival recordings featuring Fritz Reiner leading the ensemble. The Reiner Era" (performances from the 1967-58 sesson) and "The Reiner Ern 11" (from 1954-60) offer many performances that have never before been commercially available; none has appeared on CD. Music by Berlioz, Wagner, Schumann, and Beethoven is included; Yehudi Menuhin is soloist in a 1957 performance of Barték's d violin concerto. The discs were produced as premiums for the CSOs 1906 radiothon; they are available via direct mail through the CSO's patron services for \$60 per set or \$100 for both, plus \$5 shipping.

should dovetail nicely with another disc headed for the retail racks. IANO AND TRUMPET: Two wel-McCann's leonic collaboration with saxist Eddie Harris, "Swiss Mosecome new releases deserve a mention on RCA. Peter Serkin plays Buch (the ment," is being issued from Rhino in a delune package the same day. "Listen Up!," on the MusicMasters label, will Italian Concerts and the Goldberg Variations) in an expansive, almost he right there to sook up some of the Romantie manner, And on Sony Claspress attention and radio play that will sical. Wynton Marsalis displays his inevitably accompany "Swiss Movespectscular way with a trumpet in 15 ment." McCann suffered a stroke in short works, including transcriptions. "In Gabriel's Garden" (as in that litbearly 1996, and some of the riffs on the radio-friendly new record (his 44th!) lical trumpeter, the angel Gabriel) is a were born of the keyboard exercises tour of Baroque bravura, beginning with Mouret's "Rondens" (the "Masthat he does for finger rehabilitation More than a few of McCann's admirpiece Theater" theme) and ending with Bacb, with Marvalla ornament ers helped out on the session; "Listen

fluently all the way. Anthony New

man and the English Chamber

Orchestra are the trumpeter's able

DY SAW THE REASON

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#### olutionary," released May 14. The single is Gardiner's and the ORR's **Coleman Lays Down Hot Brass In France**

STEVE COLEMAN spent part of March 1995 in France recording a full palette of his multidimensional improv, and the results have begun to trickle out in the U.S., with the May 21 release of "Curves Of Life" on RCA Victor The alto saxophonist works in myriad con texts, and during a weekleng engage ment at Paris' Hot Brass Club, he doccounted three of his ensembles. "Curves" was made with the wellknown group Five Elements, which has recorded not only for RCA, but for JMT and Pangaeu as well. Tence saxo phonist David Murray guested on the set. The club stint garnered a melange of idiosyneratic funk and rap by Met ries that will be issued under the title The Way Of The Cypher," as well as the enivotic "Mythe Modes And Means" by the Mystie Rhythm Society (whose instrumental makeon ranges from kete to keyboards). Bot) are due in the U.S. in late full. A boxed

set of all three discs is available in Europe under the title "Live At The Hot Brass." Though no release date has been set, it too will be made avail able in the U.S., according to RCA. Coleman's output is going to increase again soon. "I'm off to Cuba now to finish up work on an album we recorded down there," he says. "It is supposed to be released in the fall, but we'll see. That's a lot of releases in the U.S. in one year. RCA Victor is trying to esteh up with my output. For a broader picture of Coleman's seuvre, check his World Wide Web site

base.com/). Five Elements plays the Knitting Factory's What Is Jazz? fesival June 29. BAKER AT WORK: Drummer Gin ger Baker's follow-up to "Going Back Home," his well-received jazz move from 1994, again finds him in the conpany of guitarist Bill Frisell and baseist Charlie Haden. "Falling Off

on the Internet (http://www.m-

NOTES The Roof\* was recorded in Los Ange

by Jim Macnie

les and Scattle and has other novel instrumentalists involved, such as banjo player Béla Fleck and guitarist Jerry Hahn. It streets Oct. 1. Tracks include Charlie Parker's "Au Privave" and Monk's "Bemsha Swinz In other Haden news, the bassist has turned to the songbook of his son Josh The younger Haden is a guitarist in the pop band Spain, which records for the Rostless label. The band's "Sniritual" was cut as a duet between the elder Haden and guitarist Pat Metheny and is due for release by Verse at the start. of 1997. Charlie Haden and his hand Quartet West will play the music from "Now to The Hour" disc on Verve at the Montreal Jazz Festival July 3.

The show will be a world premiere of the record's program performed in

tandem with a string orchestra. Quar

tet West pianist Alan Broadhent arranged the charts for the record In other Metheny news, the guitarist accepted an honorary doctorate of music degree from the Berklee College of Music May 12 in Boston. He also addressed 3,500 listeners as guest speaker for the school's commencement ceremony. This summer, he will participate in shows with alto saxist Kenny Garrett, whose ultra-vital June release, "Pursuance: The Music Of ohn Coltrane," is being issued by

Warner Bros. The pair will present the music at several concerts, including the Montreal Juzz Festival June 27 and What Is Jazz? June 28. LISTEN TO LES: The release of Les

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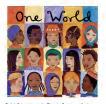


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#### TWO EXCEPTIONAL SUMMER RELEASES



On July 2, just prior to the Olympics, Putumayo will release an album featuring 14 extraordinary international artists. This accessible, upbeat collection will bring world music to the mainstream and excite fans this summer with exceptional song (many previously unreleased in the US). Featuring: Box MARLEY, Peter Gannel with Youssou N'Dour, Girst Kings. JOHNNY CLEGG & JULUKA, TONI CHILDS, ANGELIQUE KIDJO.

CAPERCAILUE, TOURE KUNDA, PAPA WEMBA and others. This summer, look for One World Festivals at the Washington Monument and the Olympics, syndicated One World radio shows: World Cafe, Afropop Worldwide, Mountain Stage, network television broadcasts, national press features and a major nationwide advertising campaign.

\$1 from the sale of each CD and 50¢ from each cassette will be contributed to the US Committee for UNICEF in celebration of their 50th Anniversary and in support of their work with children in war-torn countries.

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would ever find common ground, Johnny Clegg and Sipho Mchunu joined forces as the ground-breaking multi-racial group Juluka (the Zulu word for sweat!). We are thrilled to continue our compilation series with this exceptional collection. Johnny and Sipho are reuniting this summer for a month long Juluka tou

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#### Billboard.

#### FOR WEEK ENDING JUNE 8, 1996 TOP WORLD MUSIC ALBUMS.

NEW STA	AST WEEK	WAS DA	Compiled from a nurlecal sample of orbal store an reports collected, compiled, and previded TITLE [ABS: 4 NUMBER/ORIZINGUT/NG LABS.	d rack sales by	ARTIST
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Φ	2	61	THE BEST OF THE GIPSY KINGS  MENERAL PROPERTY AND THE GIPSY KINGS (1)  MENERAL PROPERTY KINGS (1)  M	Gal	SY KINGS
2	1	11	TIERRA GITANA NONSUDH MITHAG	GI	SY KINGS
3	3	80	THE MASK AND MIRROR LC	REENA M	
4	4	13	LORE ATLANTIC 82753		CLANNA
5	5	И	NIGHT SONG NUSRAT FATEH ALI KHAN	& MICHA	EL BROOK
6	6	15	FILM CUTS #CAVICOR NAME	THE C	HEFTAIN
D	7	5	CELTIC TREASURE: THE LEGACY OF TURLOUGH O'CAROL!	W WRICH	S.ARTIST
8	1	16	THE CELTIC MINSTREL ROAVETOR SKINS	JANE	GALWA!
9	9	41	CESARIA EVORA NOREJUCH 2022BAG IIII	CESAF	IIA EVORU
10	10	37	THE BROTHERS MCMULLEN	SOU	NOTRACI
11	12	56	THE LION KING, RHYTHM OF THE PRIOE LANGS .		LEBO V
12	11	70	THE LONG BLACK VEIL  ROA VICTOR \$2752	THEO	HEFTAIN
13	13	26	WOMEN OF THE WORLD: CELTIC PUTLMEND 120		ARTIST
14	15	16	LEI HALFA	KEALI	REICHEL

#### TOP REGGAE ALBUMS. \* \* No. 1 \* \*

1	1	46	BOOMBASTIC   VISCA 431100  46 umds at No. 1	SHAGGN
2	2	53	NATURAL MYSTIC BOB MA	RLEY & THE WAILERS
Œ	3	3	FIRE ON THE MOUNTAIN	VARIOUS ARTISTS
Ŧ	ME	w>	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1	
5	4	45	THE SHIEGH LODGE CANAGE SINE I SHIELD BE	BUJU BANTON
6	6	28	THE BEST OF VOLUME ONE	UB40
7	5	29	THE BEST OF VOLUME TWO	UB40
Œ	7	4	VALLEY OF DECISION	CHRISTAFARI
9	8	41	SCENT OF ATTRACTION 550 MillSC 61094* @B	PATRA
10	9	123	BAD BOYS A BIG BOAT HOTEL AG	INNER CIRCLE
11	30	29	PROPHECY AFRICAN STANDAY, SZIDSAY/SLAND BB	CAPLETON
12	13	46	FREE LIKE WE WANT 2 8 ZIGGY MARLEY AND T	HE MELOOY MAKERS
13	11	17	RESISTANCE GANT POLICE WARRES SHOT THE	BIG MOUNTAIN
14	12	45	TOUGHER THAN LOVE  MORE 642809 COLUMN A SEE	OIANA KING
(15)	RE-I	MIRT	PROMISES & LIES A	U840

#### TOP BLUES ALBUMS.

1	1	21	LEDBETTER MEIGHTS KENNY CAN'T PROPERTY REPORTS TO THE WORLD AND THE CONTROL OF TH	WAYNE SHEPHERO
2	2	30	GREATEST HITS  STEVE RAY VAUGHAN I	S DOUBLE TROUBLE
3	3	13	PHANTOM BLUES PRINATE 82 129	TAU MAHAL
4	4	8	THE ALLIGATOR RECORDS 25TH ANNIV. COL.	VARIOUS ARTISTS
5	5	6	LIVE THE REAL DEAL BUDDY GUY (WITH G.E. SMITH	AND THE SNL BAND!
6	6	41	FROM THE CRADLE A'	ERIC CLAPTON
7	7	8	LONG WAY HOME CLARENCE "GA	ITEMOUTH" BROWN
0	NE	wÞ	A MAN AMONGST MEN	80 GIDDLEY
9	8	41	BLUES MCA 1 1060	JIMI HENORIX
10	9	41	KEB' MO' DRIFF STREAMING	KEB1 MO1
010	11	9	BLUES FOR GREENY	GARY MOORE
(12)	12	2	HEAVEN'S PRISONERS- A BLUES COMPILATION	SOUNOTRACK
13	10	3	YA THINK I'O KNOW BETTER	COCO MONTOYA
14	15	43	SOME RAINY MORNING MUNCURY SOME?	ROBERT CRAY

Timeless timeless songs.

#### Charlie

Watts Long Ago & Far Awa



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pristing

#### **Newsmakers**







fixons Come To Town, MCA Records artists the N for e visit recently "Sister," the current single from the bend's album "Fome," is starting to attract attention of stations ecross the country. Pictured, from telt, ere Jesse Devis, Nixons guterist; Abbey Konowitch, executive VP. MCA Recorde, John Humphrey, Nixons drummer, Zac. Maloy, Noons vocalist/guitanst, Beth Helper, meneger of A&R, MCA, Jey Boberg, president, MCA, Ricky Brooks, ns bassist, Robbie Snow, VP, product management MCA; and Peul Nugent, the Nixons' manager



gerous Type" is the first single off the Columbia Rei soundtreck to the upcoming occult thriller "The Craft." Pic tured, from left, ere elbum producer Ratch Sall, Letters To.



Cracker's Golden Age. Virgin Recording act Crecker recently stopped by the label's Los Angeles office to celebrate its latest release. "The Golden Age." Pic tured in the back row, from left, ere Andy Factor, director, A&R, Virgin; band members Bob Rupe and Dawd Lowery; Julie Bruzzone, director of product velopment, Virgin, Ken Pedersen, CFO, Virgin, Jackson Haring, Cracker's manager, and Bob Frymire, senior director of operations, promotion and market ing, Virgin. Pictured in the front row, from telt, ere Arny Stanton, VP, video production, Virgin; Kaz Utsunomiya, executive VP, A&R, Virgin, and bend member Johnny Hickman.



August's Night. Pultzer-prize winning pleywight August Wilson recently read some of his poems and excerpts from his Broadway play "Saven Guiters" to a packed house at Herlem, N.Y.'s Aaron Daws Hall. Blues player Olu Dera provided the musical eccompaniment Pastured from left, ere Wilson; David D. Rodriguez, executive director. Aaron Davis Hall; and Dava.



And Rockets were guests recently on the "Modern Rock Live\* national radio program. Shown, from left, ere Ash; Karen Glauber, executive producer, "Modern Rock Live faskins, end Tom Calderone, host, "Modern Rock Live



tracks from the Cers' 1978-1985 studio sessions. Pictured

Ocasek, Cars lead vocalist/songwater; and Dave McLees.

eger, Rhino; Ric

from left, are Emily Cagan, product man

managing director of A&R, Rhino





secrets with 15-year-old Robbie Beck, center, and Beck's friend Jeremy Gordon backstage during a performance on Marsalis' Jazz et Lincoln Center tour. Beck is a cancer patient and trumpet player whose request to meet Marsalis, his favorite musician, was fulfitted by the Megic of Music's Ray Ray Denton Music Hottine Program.





















LOS 10.1. 1010 rest-selling Spanish Group of th



#### MOMENTS AT THE TAPING OF THE 1996 WORLD MUSIC AWARDS

MONTE-CARLO-The 1996 World Music Awards were taped at the Monte-Carlo Sporting-Club on May 8, and featured the year's chart-topping artists and hottest performers. The winners performed their greatest selling hit before an enthusiastic live audience of 1,000 people with 10,000 excited fans following the show on a giant screen on Lary rotto Beach just outside the Sporting Club.













































#### PEOPLE AT THE 1996 WORLD MUSIC AWARDS

The 1996 World Music Awards provided a rare occasion for Royalty, Superstars, Supermodels and top executives to meet friends and associates. Seen here are a few of the guests who attended the event this year.





















contribution to the Heeld Marie Stratib.











with bordened and World duling riscoption fellows Son



















Kins and Tony Museluk Kins: Mintman, Headed Nahr at Weekhilaini with 6 days (New and 6 Miners represent July

Linci Book Union Meet, State of Edecade Executive Producer John Nationals, April Terror, Send of National Volgan Science Services and National Book of National Sender Managin Edel Con Septim

n, Hori et augminion of Germain Tel n 10 Mars Language and a service of Germain Tel



TITLE





bu John Lannert

ROCK EN PUERTO RICO: Though the loudest state side supporters of rock en exposioi seem to come from California, the upstart genre (at least in the U.S.) continues to roll strongest in Paerto Rico, an always kinetic record market that is open to new musical grooves. Indeed, it was Puerto Rico's Spanish stations that broke ground for such rock acts as EMI Latin's Los

Enanitos Verdes and MP's Girasoles. And on Aug. 17, the second Pop/Rock Latino World Concert is set to be stayed on the grounds surrounding the Hiram Birthon stadium in San Juan. Paerto Rico. Produced by Poly Events, the Latin rock megafest is expected to draw about 20 bands from Latin America and Spain. The inaugural event last year was a soggy, at times disorganized affair that metheless attracted 25,000 fans, as well as the praise

of many Latino record labels. In addition, a Latin rock concert featuring only local talent is tentatively scheduled to take place at Hiram Birthon stadium June 30. Several of the homegrows acts slated to perform at the event appear on a solid compilation sibum titled "Puerto Rock." The 14-song set, released last month on Brokyunion/CDT, showcases a diverse array of sounds, range ing from the Caribbean rock of Radio Pirata ("El Loco") to the peppy, straight-shead rock of all-female Portfelio ("Sal De La Calle") and the souned-up ska/rock of Los Inconformes ("23 De Septiembre"). Fernando Ramos, GM of prominent Puerto Rican

retailer Casa De Los Tapes, or CDT, he)ped assemble

the lineup for "Puerto Rock."

An axid supporter of Spanish-language rock who set up a sales stand at the Pop/Rock Latin World Concert last year, Ramos says, "Puerto Rico has opened a big door for rock en español. A lot of independent bands are heading into the recording studios, because the Latino majors have said they are going to sign local rock bands." One of the majors, PolyGram Latino, already has signed PR. rockers Sol De Menta. Ramos adds that all 14 bands on "Puerto Rock" have

He does not rule out cutting an agreement with a major, but he insists that such a company must "make a commitment to break the act throughout Latin Ramos notes that a second volume of "Puerto Rock" will come out later this year. Expect other like-mind-

ed packages to follow FONOVISA STAYS PUT: After being courted by several major suitors (MCA, EM1, Sony, Warner, and Disney), Fonovisa has announced that it is not for sale. The decision is due, in part, to first-quarter sales data released by Mexican trade group AMPROFON that show Fonovisa leading all other record companies

in market share, with 18%. Fonovisa is owned by Mex-EMI PROMOTES GIL: Rafael Gil has been appointed regional director of EM1 Latin America, Gil was president of EML/Hispayox España. EMI's regional headquarters, set to open in August, will be located in Miami Beach, Fla.

ico's TV network giant Televisa.

(Continued on next page)



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#### Artists & Music

#### LATIN NOTAS outiused from perceding page!

VOTING TEJANO: In a bid to appease the Tejano industry, the changing the name of the Grammy estegory for best Mexican-American perrmance to "best Mexican-American/Tejano music performance" (Billbeard, June 1). This move clearly illustrates the power of the member ship of NARAS, the organization that sors the annual Grammy Awards, NARAS' Texas branch, not coincidentally houses the largest number of Letino members. The Toyas branch is

The voting clout of the Latino embers of the Texas branch was on full display earlier this year. You may recall that four of the five non nees at this year's Grammys in the Mexican-American category are from Texas. The eventual Grammy winner in that category, Place Jiménez, is from San Antonio, Also, one of the Latin pop nominees

records for a label based in Texas. In addition, two of the nominees in the Mexican-American category are signed to Freddie Records a Corpus Christi, Texas, Tejano label whose VPidirector of A&R. Freddie Martinez Jr., has just been elected president of the Texas branch of

The California labels involved in the regional Mexican business, particularly Fonovisa, which has been a vocal critic of NARAS, will likely be Indeed, a Mexican-American/Tejano gory sounds redundant. After all, Tejano music, by definition, is a Mexican-American genre that merges Mexican-rooted norte no and conjunto styles with U.S.-influenced R&B, non, and rock sounds The point, however, is that Californian record companies must plainly understand that if they want to effect change within NARAS. they need to sign up members who want to actively participate in

NARAS projects on their behalf. Otherwise Toyse labels and their artists will continue to dominate the Who knows, with increased membership from Californian record companies and other labels involved in regional Mexican music, NARAS trustees might eventually vote to add yet another new category; best

Mexican-American/Tejano/regional Mexican music performance In other NARAS news, the organization is moving ahead with the formation of a Latin Academy of Recording Arts and Sciences. No for-

V océ, ETHERIDGE: Melissa Etheridge's hit Island/PolyGram single "I Want To Come Over" will be included on the upcoming soundtrack to the TV Globo soan opera Quem É Você" (Who Are You). What's more. PolyGram is getting busy with EMI in Brazil with the joint release of the second volume in the English-language rock compilation series "Planet Hits-Non That's What I Call Music." That vol-

ume is known in Spanish Latin

America as "Now That's What I Call Music II." That compendium has been released in Venezuela by Poly-

Gram Venezuela and EM1. Further, PolyGram is selecting material for a dance series that will be called "Dance Zone" in all territories in Latin America, save Mexi co, where the series is titled "Dancemania." The initial sets will be relevand in October or November after which the collections will be issued exper two or three months

MEXICO NOTAS: April 27, 2000, will be a special date for Juan Gabriel. That is when the Mexican singer/songwriter superstar gains copyright control of his hundreds of songs . . . Two great interpreters of missica raschero. Aida Cuevas and her brother, Carles, have put aside their solo careers to jointly record "Dueto Del Siglo," which was just released on Mexico City indie 1M. The 12-song set, which features covers of such well-known hits as Vuélveme A Querer\* and "Un Tequila, Dos Tequilas," was produced by see guitarist Chamin Cor-

Alejandro Fernández's May 31-Sunday (2) stint at Mexico City's Metropolitan closed the promotional campaign for his latest album. "Que Seas Muy Feliz," which has sold 280,000 units in Mexico, according to his record label. Sony, Ferez will soon begin recording his fourth album. Some of the material for the set will be composed by Musart's noted singer/songwriter Joan Sebastian and José Guadalupe Esparza, front man for Fonovisa's famed grupo Bronco

Fonovisa songstress Ana Barbara is in the studio cutting her third record, which will be helmed by hot. producer Jorge Avendaño Luhrs. The as-vet-untitled album will be released by Fonovisa in June . Warner Mexico's El Tri, one of the most important Mexican rock bands of all time, has released "Hoyas En La Bolsa," the band's 28th album. El Tri is one of the few acts from that country that does not require radio airplay to sell I00,000 units. As usual, band leader/composer Alex Lors deless into social issues such as safe sex ("El Enmascarado De Later") undocumented cliens ("Trobajo Pesado"), and Mexico's former president, Carlos Salinas de Gor-tari ("Qué Regrese Salinas").

STATESIDE BRIEFS: After much disharmony, Sony Discos star Chayanne and his longtime manager, Gustavo Sánchez, have finally parted ways . . . Sony Discos heart-throb Ricky Martin is set to make his Brondway how June 24 as Marius in the play "Les Misérables. Also. Sony has re-signed underrated Tejano veteran Ram Herrera. His next release is due out in late August or early September . . . José García, former marketing and rules manager for BMG U.S. Latin, is now GM of PKG Music, the music arm of Los Angeles-based entertainment firm PKG Corp. PKG Music has been tapped by Rhino Records as a consultant for several compilations including the recently released (Continued on next page)

# ™Billboard Latin 50

THE THE WEST ARTIST UNI \* \* \* No. 1 \* \* \* \* \* \* GREATEST GAINER \* \* \* GIPSY KINSS NONESUCH PERSON TIERRA GITANA LOS TIGRES OFL NORTE PONOVISI UNIDOS PARA SIEMPRE VARIOUS ARTISTS ON LATER 26293 OLGA TANON WEALARDS, 1967 BB NUEVOS SENOFINIS INTOCABLE (M. LATIN 27445 III LLEVAME CONTIGO SELENA & FM LATER 2862 1 ER AMOR PROHIBIOG VARIOUS ARTISTS (MI LARM 27000 TEJANO AWARIO NOMINEES BORRY FULIDO DELLATER MOSS. **GESWLADO** RICKY MARTIN SO A MEGGO YME LA HAFIA 10N/ 81722 BB UN MILLON DE ROSAS MICHAEL SALGADO DOS MICHAEL JENNIFER Y LOS JETZ (MILKIN 312 JULIO IGLESIAS SONT REROA PETE ASTUDILLO CALLON 322

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Albums with the greatest cales gales this week. ■Recording industry Asso. Di America (ISBA) or eatest for sales of 500,000 units. A RIAA certification for sales of 1 million units. Greatest Gainer should in largest unit increase a requirement past and present Heatbeare titles. © 1996, Billioent@Pi Commissionous and Springfulan. No.

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12 SUPER DUTOS

OTRO MUNDO



by Deborah Evans Price

CELEBRATING 20 YEARS: EMI Christian Music Group's two labels, Sparrow Communications Group and

Star Song Communications, are celebrating their 20th anniversaries this year. To commemorate the occasions, the labels are joining forces to release a limited-edition CD sampler titled "Hear And Beyond." The labels plan to give away more than 400,000 copies of the CD with the purchase of select Sparrow and Star Sone titles salepriced at \$8.99 cassette/\$13.99 CD this summer at Christion and mainstream retail outlets.

Distributed by Chordant Distribution and EMI Mu Distribution, the sampler will ship June 15 and will be available while supplies last, "Hear And Beyond" features I7 songs by some of Sparrow's and Star Song's most popalar acts, including CeCe Winans, Charlie Peacock, Si rs, Cheri Keaggy, Newsboys, Lisa Bevill, Aaron Jeoffrey, Brian Barrett, and Phillips, Craig & Dean. New artists, such as Michelle Tumes, Chris Willis, and Linnae Reeves, are also included on the sampler.

Sparrow and Star Song are putting the push on at the retail level, providing participating merchants with a floor display that holds not only "Hear And Beyond" but eslepriced Sugrow and Star Song titles as well. According to information from the labels' publicity departments, the instore merchandising will include a video loop, shelf talkers, and back drops. To help spur additional sales, the "Hear And Beyond" packaging will contain coupons good for \$2 off the purchase of any current album by the artists featured on the sampler

WILLIS DEBUTS: One of the new artists featured on the sampler is Chris Willis, who recently stopped by the Billboard Nashville office to chat about his Star Song debut. It's the culmination of a lifelong dream for the Day, ton, Ohio, native, who began singing with his siblings in church. He later joined the Heritage Singers for a twoyear stint before moving to Nashville in 1991. Before inking his Star Song deal, Willis out an album for Warner Bros, that was never released, "It's still in the vault," be says of the Warner project, "Looking back now, I hast don't think it was the right time. Five years later, I feel like a whole chapter of my life has been rewritten you that I'm

at Star Song. Willis' smooth, rich vocal style has invited comparisons to Larnelle Harris, which he considers a great compliment, but he says he feels like he has developed his own style as a result of doing a great deal of demo work. "The thing about doing sessions in the past couple of years was that there were less producers that asked me to do voices. They hired me for my own voice." In many ways, he says. inging demos has made it a lot easier for him to prepare for his career, "I think it's enhanced my own personality, I've done some backup singing also, but I think I've alw had a lead-type personality Willis' first single, "Mighty Love," is doing well at Ch tian radio, and fans across the country got an early to

of the album this spring when Willis toured with C Crosse and Anointed on the Time to Believe tour. "I blessed to be on tour with Clay Crosse and Anoints Willis says. "I shared some of these songs with listen and even though the record wasn't out, people respon no well to the songs.

Willis recently performed at the Impact Conventio Nashville during a special showcase to expose urban ra programmers and industry personnel to gospel ma CeCe Winans, Daryl Coley, and Kirk Franklin w among the other artists who performed. In the fall, is for Willis to be on tour with Christian music's leading for norman Mark Lower

NEWSBOYS NEWS: Newsboys and Star Song h teamed with CharismaLife Publishers and its Cr Training youth resources to produce a youth study based on the Newsboys' current album, "Take Me To Y Leader." The course will be available through Spr Arbor Distributors beginning in August and will be die ly available through CharismaLife

In other news, Tooth & Nail recording act Plank will be the opening act for the Newsboys on their Take to Your Leader tour. The three-band tour will feat Geoff Moore & the Distance in the middle slot. The t will kick off Sept. 14 in Knoxville, Tenn., and will con ue through Gospel Music Assn. week in April 1997. tour is set to cover 65 shows before the acts break for Christmas holidays and another 75 dates after the year in 1,500- to 12,000-seat venues across the U.S., Ca da, and Europe. Vanguard Entertainment Agency's Se Hule is booking the tour. In other Plank Eye news, has signed a long-term management agreement s

First Company Management. NEWS NOTES: More than 3,000 people attended th aroual Lewis Family Homecoming & Bluegrass I tival in the family's hometown of Lincolnton, Gs., Ma The Osborne Brothers, former Louisiana gove Jimmie Davis, Mac Wiseman, Jim & Jesse & the 1 ginia Boys, Doyle Lawson & Quicksilver, the Go Shepherd Quartet, the Sunshine Boys, and, of eou Thoroughbred recording act the Lewis Family u among those performing. "ABC World News Toright" on hand to tape a segment for broadcast . . . Loo Absolute Records' Paul O. Pek and Relievable Pieni norform during Nashville's Summer Lights Festival Two Or More, a four-man group based in Southern i fernia, has signed with Star Song. Its label debut, "I In The Diamond Lane," is due in July . . . Phillips, Cr & Dean are in the studio with producer Paul Mills w ing on a Christmas album scheduled for release in S tember. It will include such standards as "O Holy Nig and "Angels We Have Heard On High," as well as th

new tunes penned by PC&D.

### Ton Contemporary Christian

Billboard

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○ Records with the greatest sales gams this week. ◆ Recording Industry Asian, Of America (RBAL) certification for sales of \$50,000 units; ▲ RBAL certification for sales of \$1 million units with saich additions willion exticated by a numeral following the symbol. All advance svesible on createst and CD. \*Network and calles viright available off and continued to the calles viright available off advances past or present inelseeter size. © 1999, Sillipouri@Pil Commerciations.

#### ATIN NOTAS

(Continued from preceding page) "Salsa Fresca-Dance Hits Of The

'90s" and an uncoming Latino rock collection, due in late August or early September . . . Spain's flamenco/pop duo Azúeur Moreno has signed with industry veteran D'Aldo Romano for representation in North and South America. Alluring sisters Encarna and Toni Salazar are slated to kick off an extensive pan-American tour in October in San Juan

CHILE NOTAS: On June 10, EMI Chile will drop "Bandido," a traditional pop ballad album by famed balladeer Alberto Plaza that he hopes will break outside of Chile. "All of the promotion [for the record]

begins at home," says Plaza, "but one of the goals for this album is to [hit] in other countries, like Mexico and Colombia."

Plaza, along with Chilean songstress Isabel Parra, has been invited by Ecuador's government to perform later this month in a concert called Todas Las Voces, Todas. Among the other highly regarded invitees are Mercedes Sosa, Joan Manuel Serrat, and Silvio

Rodriguez. BMG Argentina's super rock act Sada Stéreo is in the studio mixing its forthcoming unplugged album, which is also its second disc en viso. The record, which contains tracks from an acoustic program on MTV Latino, plus several previously unreleased studio sides, is scheduled to ship in late July or early August. The concept, says bandleader Gustavo Cerati, was for the album "to be not just an MTV record. We want the record to have more interesting and different things than what peo ple would see on TV" . . . Senegal's world music icen Yousson N'Dour is set to make his Chilean debut June 12 in Santa Rosa de Las Condes stadium in Santisero.

Assistance in preparing this column was provided by Pablo Márquez in Santiago, Chile, and Teresa Aquilera in Mexico City.

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MORE THAN A MELODY

# In the



bu Lisa Collins

FROM THE GRAPEVINE: CGI Records CEO Steve Devick has confirmed that he is finalizing perotistions with Tyseot Records for distribution of Tyseot product. led by Atlanta International Records. The new deal, effective this month, will cover John P. Kee's latest prolect, "Heaven," which marks the debut of his recently

formed chair, Inner City. Devick also announced that CGI has pacted with the National Baptist Convention USA Inc. for the first recording of a mass choir in the group's 116-year history. In accordance with the agreement, CGI Records will oduce a live recording of traditional gospel songs by a 1,000-voice national mass choir during the annual meeting of the National Baptist Convention in Orlando, Fin. in September. Guest artists will include the Rev. Clay

NBC president the Rev. Henry Lyons acknowledged the church's need to document the music that has been so pivotal to the worship experience. The convention. which boasts 8,5 million members, is recognized as the nation's largest black denomination. Some of the profits rom the recording, slated for release in January, will help fund the group's affiliated colleges and hible

A DORATION: That's the title of the newest release

from award-winning songwriter, arranger, producer, and gospel recording artist Richard Smallwood, dubbed hy some "the Quincy Jones of gospel music." The project, recorded live in Atlanta, features guest appearances by longtime friend Tramaine Hawkins and former Take 6 member Mervyn Warren and fulfills one of the Grammy-nominated artist's lifelong dreams of recording an alhum with a choir. That choir is the 24-voice aggregation from Washington, D.C. called Vision, and it marks the first time that Smallwood has performed on a recording without his Richard Smallwood Singers. Of the alhum, Smallwood says, "The songs were written through personal interactions I've had with the Lord. They're about the things be has placed before me and

taken me through."

FOR RELEASE this month is "Yolanda: Live In Washington," a CD-version of the live double video recorded in D.C. in February. Designed to tap into the traditional core of the gospel marketplace, the release contains extended versions of favorites from Yolanda Adams' first two Tribute CDs, "Through The Storm" and "Save The World," including "The Battle Is The Lord's," "This Joy," and "Through The Storm." The project, which ships June 39, also features two new studio songs: Thank You" and "Praise His Holy Name." Also from Tribute is "Instrumentally Yours," marking Ben Tankard's sixth release on the label. The project, which many gospel insiders are calling his best, features a remake of the Stevie Wonder classic "You Will Know" with Take 6 members Mark and Joey Kibble on lead vocals, as well as a remake of Leon Patillo's "You Are Flesh Of My Flesh" with Angelo & Veronica. Another cut, "Don't Stop," features Fred Hammond and some of the members of Radical For Christ.

BY THE WAY: Star Song Communications has appointed Sonya Hairston director of gospel marketing.



KIRK RANKUN AND THE FAMILY 2 20 REV. CLAY EVANS MC(X 2000 3 14 V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VENTY 43014 M STANC! 4 3 DOTTIE PEOPLES & THE PEOPLES CNOICE CHORALE COUNT ON GOD" (5) 17 6 WITNESS 001 1365 5 150 KIRK FRANKLIN AND THE FAMILY & KIRK FRANKLIN AND THE FAMILY 8 6 WALTER HOWARD "WHATEVER YOU WANT, GOD'S GOT IT" (8) NEW > COMMISSIONED SCHOOL COM PRREPLACEABLE LOVE 9 6 4 RICHARD SMALLWOOD WITH VISION ADDRATION: LIVE IN ATLANTA (10) 27 8 THE WILLIAMS SISTERS LET EVERY EAR HEAR - LIVE ON THE EAST COAST (TD 31 10 KENNETH MARTIN & VOICES IN PRAISE HOLY IS NO NAME 7 85 DOTTIE PEOPLES ATLANTA INTL 10230 ON TIME GOD NEW THE INSTITUTIONAL RADIO CNOIR I WILL GIVE YOU PRAISE 14 5 33 CECE WINANS (PRINTOW 5144) ALONE IN HIS PRESENCE 10 89 THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE 11 31 DOROTHY NORWOOD MALACO 4476 SHAKE THE DEVIL OFF 12 45 DONALD LAWRENCE & THE TRI-CITY SING 26 47 YOLANDA ADAMS TRIBUTE 2550 EM MODE THAN A MELORY 13 48 NEZEKIAN WALKERFELLOWSHIP CRUSAGE CHORE 18 31 CARLTON PEARSON WAVENETH ALLIANCE 46006 34 17 GENALD THOMPSON & THE TENESSEE FULL COOPED, BAPTIST MASS CHOICE 25 6 ST IAMES PHOSE SOURCE OF COURSE NO. I TRUST IN OOD CHINA WOMEN OF WORSHIP ALHOND, MUSICIPACI SOMELHIAND, IT'S OLD TIME 29 25 DOUG WILLIAMS DIACYDON NOT 35 158 THE CANTON SPIRITUALS BLACHBORF ISCOMPLACE LIVE IN MEMPHIS 23 45 THE CANTON SPIRITUALS BLACKBORY IS SOMMLACO LIVE IN MEMPHIS II (28) RE-ENTRY NORTH EAST ONIO MASS CNOR RECEMPTION / SOOT NO FAILURE



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(33) NEW - KIM MCFARLAND GG 1151

38 40 13 RICHARD FOY REGENTION 75002

39 19 10 VARIOUS ARTISTS

40 36 152 MISSISSIPPI MASS CHOIR

SHIRLEY CAESAR LIVE...HE WILL COME

SHANN THE HOUSE LIVE IN LA

THE INNER COURT

GME GLORY TO GOO

# Studio Action

# 4 Harman Cos. Shift Sales To U.S.

Soundcraft, BSS, Studer, AKG To Nashville

#### ■ 8Y DAN DALEY

NASHVILLE-The Harman Pro Group, a collection of wholly owned professional audio equipment manu-facturers, is realigning its European subset of companies and relocating them to Nashville, effective Sept. 1. Under the aegis of the newly formed Harman Pro North America group. four European-based manufacturersconsole maker Sounderaft, signal processing manufacturer BSS Audio (both headquartered near London), Vienn microphone maker AKG, and tape deck manufacturer Studer (which is based in Regensdorf, Switzerland, and has operated a U.S. subsidiary in Nashville since 1975)—will all function from a single location for U.S. sales, technical support and service, warehousing, and distribution. The new location will be a 30,000-plus-square-foot complex now

under construction near Nashville's municipal airport. Sounderaft, AKG, and BSS had been Harman Pro hondouseters in Northridge, Calif., where Harman's largest single pro andio division, JBL, is based. The three divisions moved to offices in Canoga Park, Calif., earlier this year. Studer will join its three sister companies and move from its longtime location on Elm Hill Pike in eastern

Nashville when its lease expires later According to Allison Brett, the business development director for Sound-eruft who headed the search, the decision to move to Nashville was made in the past few weeks, after intense constinue during the last six months of

several central and Eastern U.S. cities, including Philadelphia, Atlanta, Chicago, and Dallas. The biggest problems we were looking to overcome were those of time zones and shipping locations," says "Vienna is nine hours from Calfornia. The sales managers will always find a way to stay in touch, but on other levels, like manufacturing, factory personnel, and chipping, it was getting harder to maintain common schodules for communication. Just moving two time zones over gave us some overlap in our days." Nashville's central location (it is less

than 1,000 driving miles from 90% of major U.S. cities) gave it the edge, Brett adds. Locating all of Harman's European properties under one roof will allow the companies to more intensely focus their sales efforts in the U.S., Brett says. Management employees of the three companies moving to Nashville have n given the option of relocating. Tim Harrison, national sales manager for Sounderaft in Los Annoles, will remain there, and a new regional head will be hired in Nashville, Brett says. Doug MacCallum, VP of sales for AKG, and Paul Freudenberg, national sales manager for BSS Audio, are tentatively scheduled to move to Nashville, Joe ager for Studer in Nashville, Mare Leveridge, formerly with Altec Lansing will become VP of finance for HPNA. nominally running the group's operations, although each division will remain autonomous in terms of sales strategies and customer service. Unlike the pattern followed by many U.S. localities in recent years, Nashville

offered no fiduciary incentives to Janet Miller, senior marketing manager for the Nashville Chamber of Com "The city rurely has to provide incentives for businesses to move here," save Miller, citing Nashville's quality of life, central geographical location, lack of state and county income taxes and

large masic industry as druge. David son County has provided fidoriary incentives for large relocations and expansions. Most recently, it offered Gaylord Entertainment significant property-tax abstements for its multimillion-dollar Opryland Hotel expan-

(Continued on next page)



Sound City in Van Nuys, Calif., to record their upcoming album with zone other than John Cale behind the board. Shown, from left, are band mamber Irwin,

#### NEW PRODUCTS & SERVICES

U.K.-BASED AMS/NEVE stole the floor at AES with its Libra digital mixing con HPNA to locate there, according to sole, a midrange board designed to complement the company's high-end Neve VR, Capricorn, and Logie 2 desks. AMS/Neve managing director Mark Crabtree says of the Libra, "We felt that

a console that is designed to be extremely friendly to operate could be offered at a price that was not prohibitive to people to move wholeheartedly into digital music recording. The console is specifically designed for this operation, and therefore, we've been able to tailor the surface to multitrack recording, we've been able to tailor the engine to the size range of the console, and we've been able to, on that basis, get the price to a point where it should be a very attractive propouities to people Available in 24- and 48-fader configurations, the Libra carries a suggested list

price beginning at 120,000 rounds (\$181,200), according to Crubtree. The board features fully digital processing, total dynamic automation, total reset, choice of steres or more configuration on every channel, surround-sound bussing and monitoring, built-in delay, sample-rate conversion on AES/EBU inputs, analog and digital input/outputs, and 20-bit converters.

"What seems to be happening is that people want to put the Libra in their

smaller rooms," says Crabtree, adding that initial response to the product has been extremely positive. THREE LEADING EUROPEAN pro audio rental firms have established the Pro Audio

Rental Network, a pan-European service tailored to customers recording out-Additional, and France's Mille Et Un Sons, say they are preparing for a basiness climate in which Europe will essentially constitute a single market.

Their combined equipment list includes state-of-the-art and vintage gear from virtually every major manufacturer.

JÜNGER AUDIO OF BERLIN has launched the e07 digital filter processor, among the first in a series of 24-bit, 96-kilohertz devices that are tailored for the consumer digital audio carrier of the future. The e07 features two-channel, digital

four-band parametric equalization with overlapping upper and lower mid-sections, low and high shelving sections, and separate low-cut filter; rotary-knob front-row panel with access to all parameters; integrated digital limiter; an set and recall functions. The unit outputs AES/EBU or SPDIF audio at 24 bits and variable sampling rates from 44.1 kHz to 96 kHz.



break at Rancho de la Luna studio in Joshua Tree. Calif. where they are collrating on the second volume of the "Sweet Relief" series of all-star projects to benefit Williams' Sweet Relief Musician's Fund. The album, scheduled for ralesse on Columbia Records June 25, features appearances by Nanci Griffith. Hoose & the Blowfish, R.E.M., Smashing Pumpkins with Red Red Meet, Soul Asylum, Joe Henry with Madonna, dog'e eye view, and others. Shown, from left, are Kevin O'Neill, Chesnutt's personal manager; Chesnutt, Greg Sowders, exec utive producer of "Sweet Relief"; Williams; and Williams' husband, Mark Olson

#### **Dar Williams Set Finds Steven Miller** Returned To 'Guerrilla Record-Making' 'n'roll and progressive rock to jazz, with a bit of Indian and African music

■ BY DEBBIE GALANTE BLOCK NEW YORK-At the ripe young age of 40. Steven Miller has seemingly done it all. From record producer to label executive to multimedia entreeur, Miller has come full circle. At Windham Hill Records, he was VP in charge of A&R, production, and engineering. He started Hip Focket/Windham Hill Jazz Records, and he produced such groundbreaking albums as George Winston's

"December" and

Mark Isham's "Vapor Drawings."

hy a decade of toil-

ing in the studio

and in label offices.

Milier retired for a

But, after near-

while. Then, in late 1995, he quietly produced Dar Williams' critically most album "Mortal City," which has advanced the career of the folk nared to veterans Patty Larkin and

To what does Miller owe his success? He saws the music industry has changed and has let him go back to his roots of "guerrilla record-making." Miller has worked with a broad musical spectrum and has studied thrown in. After producing simest 100 records and working on at least 60 other releases in various capacities, he got burned out and fed up with what I was doing," he says, "I had made so many records in a short time. So, I thought it was time to take a rest. I traveled a lot. But now, my style of making records with more heartfelt performances is back in vogue. Among Miller's production credits are Suzanne Vega's self-titled debut album: Diane Schuur's "Talkin' Bout You": the "Fathers & Sons" soundtrack, featuring Juliana Hatfield; the "Trouble In Mind" soundtrack, fea-

turing Marianne Faithfull; and John Gorka's "Temporary Road." To illustrate his style, Miller recaps an incident from the early '80s, when Windham Hill guitarist Michael Hedges recorded "Aerial Boundaries," a completely unedited album for which Miller was nominated for a Gramma "We did the record in the Windham Hill Inn," says Miller, noting that the label was named after the Windham County Vt. inn where company founder Will Ackerman worked as a teenager. "It was all very beautiful

know what I had planned texturally. "While he was playing, I was manipulating equipment. It was a ballsy thing to do, because we could have screwed up some masterful music. But we took the chance. Doing this kind of med recording is most exciting to me. It gets my aireralize pumping. "After finishing the song, Michael hit the digital recorder and heard this wall of sound coming out. Michael is kind of a spiritual guy, and after hearing this sound, he freuked out and ran out of the truck. We couldn't find him for a few hours. When he came back, he calmed down and he listened, then he just said. 'That's wild.' We knew we had a hit. It's one of those moments people talk about. It's almost electric. Guitarists across the world said this was unsurpassed stuff." Later, Miller began looking for a new challenge. After leaving Windham Hill and starting a full-service music production company, which he operated from 1985 until this year, Miller wanted to incorporate all of his career fantasies into one job. Interaction TV second to be the right wester

Miller says that one program can have

several synergistic offshoots (i.e., a and inspiring to work there in Octo-ber while the leaves were changing. book version, an audio version, and a home video version). So he accepted We brought a truck in to record live to an offer from Compton's NewMedia to 2-track. Michael was just sitting in the develop a music/interactive division. everything from straight-sheed rockinn playing; he didn't have headphones (Continued on next page)

BELECARD JUNEA 1995

#### HARMAN COS. SHIFT SALES TO U.S.

But Miller says HPNA would probably qualify for a state-sponsored incentive aimed at relocating businesses that create 25 or more new jobs in the state. 'Nashville's very conservative about that sort of thing," she adds. Perhaps with good reason: The city contributed \$5 million toward promoting a poneton air mute on American Airlines between Nashville and London, However. American discontinued the route after a year and out Nashville as a hub.

Nashville is home to a number of

Ampex 499

Los Angeles

RECORDING CONSOLEIS

RECORDER(S

8FM90FB/S Panasonic 3700

MASTER TAPE

CDICASSETTE Afted Digital

ther major professional audio manu facturers' headquarters or U.S. operations. Console maker GLW/Harri based in the suburb of Brentwood, and the company was founded in the area 21 years ago. Los Angeles-based console manufacturer Euphonix opened a regional sales and support office on Music Row in 1962. San Franciscobased Otari started a jointly owned sales and support office there in 1996.

And workstation manufacturer SAD(E)

based in Cambridge, England, opened

PRODUCTION CREDITS

D. Cook, K. Brooks R. Dunn

Trident Vector 433

Sony 3348

Ampes 467

Sam 3348

B. Fairbarn and The Cranberries

WINDWILL LAND

New YRP

Studer A827

Ampes 499

Shvier 4827

Ampex 499

POONTM

WINDWILL LAND

Dubles, IRELANDS

its U.S. division in Nashville in 1980

STUDIO CAL

(Les Angeles)

MCI JH 114

Ampex 499

STUDIO CA

051 /0000

Amorx 457

**Alied Dicited** 

Panasonic 3700

(Los Angeles)

Studer, however, was one of the first ro sudio manufacturers to locate its North American base of operations there in 1975. It moved to Nashville from Buffalo, N.Y., and, before that,

"Twenty-one years ago, Studer chose Nashville for a lot of the same reasons HPNA is chopeing it nos: " says Bests. who has been with Studer in Nushville for 16 years. "It's centrally located for shipping and service, and the city is already a significant market for our

Alai Dis

Amoes 45

(Surrey, ENGLAND) Wite Gray

Seundance 4024

Alai Dig

Anoes 45

#### STEVEN MILLER: 'GUERRILLA RECORD-MAKING

"I know that if you plug \$500,000 into developing a software program, you'll never make your money back in CD-BOM alone," says Miller, "But everyone was looking toward interactive TV, and I knew CD-ROMs could be reformat-

ted for that medium. This was intriguing to me. I thought I could be a pioneer. I thought I'd host and devrice a TV show for them. But the guy that hired me at Compton's was fired, and in the process this opportunity was squashed. I spent a long time developing the concepts and was very disappointed. Where else would I find a combination of opportunities like this offered? The answer was, nowhere, So I had to ask myself, 'What do I do

best?' The answer was, 'Produce records.' "That's when Williams called. 'Dar is someone who stands far out of the crowd in what she's doing, enthuses Miller. "I can't put a label on what it is about this music, but it fost feels right. The album wasn't recorded in a proper studio. She sat on her bed in her Northampton, Mass., home and made this record with the help of me and the Roland DM-800 [compact digital audio workstation, plus Alesis Adat units]... This album enabled me to make sure I was able to still make state-of-the-art records and to make sure I could utilize new technology

"Mortal City" was recorded last summer during a particularly potent heat wave. Miller says, "We had to close off the windows and shut off the fan while recording. One day, when Dur finished singing, I yelled in from the other room, 'Did you like it?' She didn't answer. I said, 'What'd you think? Still, no answer. When I looked in the room, she had passed out. I

looked at the thermometer; it was about 137 degrees in there. Dar is so professional . . . the higgest trooper we ever met in my life What's next for Miller after this spe-

cess with a folk singer? He says he wants to be careful with picking his next project because be "got pigeon holed by Windham Hill. You're typecasted by your successes. Windham Hill was one small part of me, but people I was the architect of that sound, but it. wasn't my burning life's desire to stay with that sound. I'm glad my work is looked at with respect, but I have more to offer, so prown by Dar's album, Miller looks to work with artists who

who are concerned with hitting a particular market Miller respects the Dave Matthews Band, Peter Gabriel, Pearl Jam, and Stone Temple Pilots, ail of whom he believes make "honest" recordings. "This is a youth husiness, Miller, 'and I was a lucky beneficiary of that as a really young guy. But now with my experience and 'young kid enthusiasm. I know I can do whatever I have to do to get the best out of an artist. I don't know of too many pro-

ducers under 60 years old who have the

experience of rock'n'roll and then the

have no boundaries, rather than artists

experience of working with a full orchestra, as I did with Diane Schum's "The most important thing about working creatively is feeling kinship with what you're doing," Miller adds. And with him, that could mean any thing from developing multimedia programs to taking a boombox to a restaurent, plugging it in, putting on hendphones, and listening to demos.

FOR THE RECORD An article in the April 20 issue misidentified Kampo Studios chief

tech Adam Paul.

#### Amoes 467 POONTM

© 1996, BilliopedEPT Communications, Hot 100, R&B & Country appear in this feature each time, Maintsteam Rock, Madein Rock, Rag, Adult.

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duction departments at record and video labels have to meet demand, keep costs down, please the talent and, dur ing peak periods, perform miracles—all while making the whole process look easy Here are first-hand stories from some of the people moolord in making a recording a

#### Coolio, "Gangsta's Paradiso" (Tommy Boy) Paul Adelberg and Barry Koven,

Tommy Boy's production



rapper's second album, "From the time the company decided to release 'Gangsta's Paradise,' we had committed to covering all aspects, from compiling the credits, trafficking through layout and design, through all the manufacturing phases, while allowing our sales department adequate time to ship the product and set it up in the marketplace-all within two-thirds of our normal production period," says Adelberg. To that Koven "It involved a lot of communica tion. Everybody had to pitch in and come through, and we made it hap-

"The Bodygos track (Arista) Milt Sincoff, senior VP of

production, manufacturing and purchasing, Arista "We had orders [for The



# The Miracle Workers

From Getting The Graphics Just Right To Fulfilling A Surprising Demand, The Task Falls To Some Behind-The-Scenes Production People

BY PORTER HALL and DAN DALEY

were astronomical. 'I Will Always Love You'was one of the biggest-selling singles in history. When the album tool hold, we had every major vendor in the business making this, and the pres-sure was beyond belief. Then at the same time, we got hit with the Kenny G album, and that went through the roof." Sincoff adds that his department doesn't let best-sellers impact the pro-duction of other titles. "That's part of the function of a good production per son: you don't lose the forest for the trees. You have to take into considera-

can't close down shop because you have a big chart album. Engles, "Hell Freezes Over" (Goffen) Robin Sloone, VP of creative services, Geffen often poses a problem. Don Henley

wanted the Eagles' live full-bleed cover, one that would exceed the limits of iewel box packaging; yet to allay the concerns of the label's marketing department, it had to

fit within standard retail racks. tion that nothing else gets hurt. You Existing packaging schemes, such as DigiPak, were considered, but none quite fit the bill. "Then we came up with this O-card approach that wraps around the jewel box and gives us a full-bleed surface and-after we experimented with sizes and thicknesses and got our hands on virtually every Making a product stand out yet still retail bin ever made-still fits into conform to the exigencies of retail those bins," explains Sloane. "This was a first for this type of packaging. It was

different, it was esthetically pleasing, and it fit into the retail racks. Everybody was harrow



Robbie Cavolino, designer This year's Grammy winner for best album package, "Turbulent Indigo, was a collaboration between the recording artist, Joni Mitchell, and freelancer Robbie Cavolina. "We started on Valentine's Day in 1994 and turned it in by September, and broke all the rules along the way," recalls Cambra Using an offbeat packaging concept developed by Chicago manufacturer

C-Case, Cavolina and Mitchell pho-

tographed Mitchell's home filled with

her own pointings, building toward a three-panel triptych effect with the 35mm shots patched together into a contimous frame. "I used really cheap film and a one-hour photo developer," Cavolina laughs. "And somehow we still knew this would be a Grammy winner." A booklet insert of Mitchell's poems filled a large pouch in one of the panels, a modification the design team specified. The first two runs of 100,000 units each sold out quickly Unfortunately, subsequent runs were in lots of 50,000 and too small to be cost-effective for an all-paper case, so later editions were put nut in a Continued on page 72

# **Production** People

# REPLItech '96 Reflects A Strong Industry Braced For Change

BY STEVE TRAIMAN

mulating the explosion of the global replication and duplica-REPLITECH International experts record attendance, exhibitors and interest for its June 4-6 run at the San Jose (Calif.) Convention Center. The new location, after the first five years in Santa Clara, Calif., is sympto-

matic of the industry's growth, according to Flot Minsker, chairman and CEO of Knowledge Industry Publications Inc. (KIPI), REPLITECH producer, and co-sponsor with the ITA (I: national Tape & Disc Assn.). "We're antiing a record 6,500 attendees," he predicts



"It's been a steady progression of increasing sophistication on the part of replicators and duplicators, as the industry moves into a state of readi ness for the DVD (digital versatile Minsker continues. "For videotape duplicators, it's accommodating to a snature VHS videotape market that is still very healthy, while better positioning themselves for optical media. Everyone seems to be prospering, and it's a business where you can survive very nicely, despite all the boonly over the new electronic delivery systems for media of all kinds

The 'collectibility' of the DVD movies is an important factor in launching the new medium on a suc cessful note in the fourth quarter says Minsker. "This is why we set up a special pre-REPLItech 'DVD Brie ing. lunited to 500 attendees June 2-4 at the nearby Red Lion Inn." Offering an in-depth look or the state-of-the-art technology of DVD, the conference will include demonstrations from Plannum sponsors Philips, Nimbus, ODME and Trace; Gold sponsor 3M; and Bronze onsors Sanyo, Verbatim, Optical Disc Corp., Pioneer and the Optical

Video Disc Assn., among others It will focus on issues such as standards. specifications and up-to-date experiences of producing consent for DVD-Video, DVD-ROM and DVD-R (Recordable) For the first time in recent technological history," Minsker observes, "producers from four entertainment industries—film, computer software. games and audio-are racing to create product for the same media format. With hardware expected before year-end for both DVD-Video and DVD-ROM, content providers must be prepared to but the stelves. The DVD Briefing will bring together the creative aspects of content development, to give attending developers a headstart with the technology

#### PROGRAM HIGH-LICHTS REPLITECH itself has

been redesigned to cover all interest areas and levels of expertise replication and duplication, rather than dividing sessions into three defined tracks for audio, video optical media. Daily programs have been split into general sessions and specialized workshops.

held in the morning, and exhibits Kernoter Nolan Bushnell, president of Wave Interactive and an industry pioneer who headed the original Atari game platform, will explore the future of entertainment software as the industry moves toward the 21st century. KIPI chairman and CEO Eliot Minsker will set the stage with his tical update on the magnetic and optical media market by Charles Van Horn, ITA executive VP.

functions with all conference sessions

Opening-day (4) topics are Intellectual Property Issues: The Continuing Effort To Combat Paracy and 'The Nuts And Bolts Of Launching A Recycling Program. Workshop topics include Techniques Of CD Recycling," "Introduction To CD Mastering," "New Concepts And Techniques In CD Mulding" and "Connecting Your Facility To Today's Information Superhighway.

Second-day (5) topics include Convergence Technologies And Their Impact On Software Manufacturing And Distribution Streamline Your Tape Loading And Packaging Operations With Auto-mation," "DVD: Surviving The Tran-sitional Period," "Trends In The Computer Software Manufacturing Industry," "The Spoken Word Market Continues To Grow," "Video As A Marketing Tool," "Surviving As A Tape Duplicator In A Mature Market," "Networked, Facility-Wide Order Tracking" and "The Art Of

Continued on page 24

#### MIDACLE WODEEDS Continued from page 71

standard jewel case. "In a way, when you get something that works that perfectly, it's almost appropriate to break the mold." Cavolina says

Blied Melon "Sour (Conitel) Chris Janes, Tammy Steele, Jeffrey

Fey, designers While special packaging is usually

associated with promotional editions. it's also often done as a reward to an artist's fans. That was the case with Blind Melon's "Soup," for which the band, Chris Jones, Tommy Stecle and Jeffrey Fey were nominated for a best package based set Gran ry were coming off a big record,

and they anticipated that this or would do well, so it was like a gift for their fans," says Fey, Described as a "cheesy diner vibe," the cover features a photo of record producer Andy Wallace eating the alphabet soup that enally out the bond's posts. The book to the package was a leatherettetrimmed menu listing the tracks. Printer AGI found a company that makes plastic-cover, trimmed diner menus, and specially configured a design to hold the five-inch CD insert (diner menus are usually rectangular). And AGI assembled the color separa tions from Color, Inc. in Hollywood.

#### (Copitel Naskville)

Carlton Davis, production With over 50 million in sales for Breoks since 1989, his first greatesthits collection reflected the Ollahoman's tendency to use lovalty as the Nashville-based Team Design has done the graphics for all of Brooks' at both companies. "On 'The Hits.' we developed the concept while viring in a room listening to Garth talk about the songs on the record as we tool notes." Davis recalls. "Almost as we came up with copy, it was being typed in and laid out. The project was done on a very tight deadline." The artwork-an image of an American flag overlaid on Brooks' face re-created it photographic form from the silkscreen image-came at the suggestion of Brooks from a Tishiri design from one of his European tours. But its cenesis actually lay even earlier. "I mentioned that he looked like KISS," says Davis, He's a big KISS fan, so we kidded him

Dave Motthews "Crash" (BMG) Lau Vaccorelli, VP production

monufacturing, purchasing for BMG North America According to Lou Vaccarelli, the final graphics for the new Dave Matthews Band album were late roming in, but for a good reason. "We feel the [best] position is to take the opportunities as ey come about. We want to give the A&R people, the marketing people, the sales people and the creat ple as much time to do the right thing on the master tape, to go through and analyse all the mixes that are key and to give the consumer what the artists feel is their best effort "Outsourcing to manufacturing allows BMG's labels to set the tempo for a project. "We try to take advantage of this," explains Vaccarelli. "I know we've taken advan-

able to service a late-breaking sound-track. We've been able to take soundtracks passed on by simply

euough."

they



couldn't turn it around quickly

The Cronberries "Doors And

make a project like the Cranberries

"Doors And Windows" look easy

We're the guys who have to be really

cool colm and rollerted and not panu

So even the things that seem virtually

unpossible, we have to make sure they

get done without a lot of sevening

Wiedows" Echoosed CD

Aubrey Moore, VP of inventory

and production, PolyGram

the director of photography] trying to get the look that they're after and tryone to re-create for the little screen what they intended for the big screen. sess Daruty "Babe" (MCA/Universal

Home Video)
Croig Relyeo, VP of marketing

a month or more. This diligence is

required, however, for a quality trans

with (the film's creative team, usually

"We spend a great deal of time

"Babe" had plenty of box-office suc cess. "If the theatrical art succeeds in its mission to communicate the message to the audience, then we don't make any adjustments, "explains Craig Relyea, who supervised the video's packaging For Moore, it's the relationships that 'In fact, it would be highly unusual for any company to do that under those circumstances," "Babe" was sent to Rank Video Services America for duplication, and the reduced-size artwork was sent to an undisclosed printer, who sent the sleeves to Rank for enclosed, one for Tropicana, one for a and hollering and so forth. We have a wonderful group of people who work video of 1940s cinematic predecessor very hard, and they make the obstacles Francis The Talking Mule," Where the packaging for "Babe" could get look easy to overcome. It has its own challenges apart from sales and marreally interesting, though, is for the keting, and you have to know what next generation. "It has the potential to you're doing. It takes a long time to become a perennial, like the Wizard develop the relationships and to find Of Oz," says Relyea. "It opens up the sibilities of collectors' editions and other special packaging down the line. Even as we were working on it, we got the sense that this was a once-in-acareer-type film."

#### out silvet peeds to be done "Little Thiogs" ECD slegie (leterscope) College Compbell, Interscope's

production department Interscope's Colleen Campbell has gone to great lengths trying to satisfy artists' requests while being mindful of the production schedule. "Little Things' ECD) was the first enhanced CD single manufactured through WEA," notes Campbell. "Getting everything correct, especially the new technology, was a bit of a struggle because the technology was so new and because the hand insisted that neonly with both Maximosh and IBM be able to use it. We ran into problems when the Macintosh side would work but the IBM side would crash and vice versa. What we finally did was fly the people from Highway One, the company that created the enhanced CD and the gold master, to Specialty Records in directly with the manufacturers to fig-"Jurassie Park" (A Universal Home Videa)

#### Michael Daruty, VP, post editori services for Universal Studios

Michael Daruty's department works year-round, mastering new titles and transferring classic films for video. "In the film-to-tape transfer portion, we actually do scene-to-scene color correction on it. We re-time the motion picture from a 35mm inner-positive. using a Rank Telecine. We re-halance it, because the electronics of the Telecine are different from the electronics of the projection, so we really have to time the whole movie over again. We probably do about a reel in every day or day and a half. So Junassic Park, a seven-reel show. ould literally take us eight or nine days just to do the first initial color correction." Daruty figures that, when various compressed and enhanced soundtracks are mastered, as well as the exection of different versions for various video formats and foreign markets, the process for a successful

film such as "Jurassic Park" can occupy

#### "The Madeess Of Kieg George" (Hollmark Home Entertainment) Erin Meaker, director of

operations, Hallmark Home Entertoinment "It see beetly because there were so many different pieces involved. The announce tool-kit was onite spectacular," says Meaker, referring to "The Madness Of King George," "It was a big kit that contained screeners and a CD. The shipping of that had to be coordinated with the standee. which was going out to 7,000 retailers across the country. The timing worked out fine. We delivered on time, but it took more time to put the kit together than it did to actually produce the standers. We ran into problems on the trade ads, where there were lastchanges. We

were waiting for blurbs to come in from publications that had to be dropped in at minute Wa film, and we

had to drop it in and ship it within an hour. In relation to how everything runs, it was bectic vet it came off fairly well.

#### "Cutthroat Island" (LIVE Andrew Blumke, executive director

of operations, LIVE Enterts Sometimes demand for a product can catch a company by surprise, and production departments are expected to have enough in inventory. According to Andrew Blumke, the orders for "Cutthroat Island" came as unexpect ed. "Though box office was less than \$10 million, a did 240 000 amits includ ing Canada In order to keep invento-Continued on page 74



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#### **Production** People

#### MIRACLE WORKERS Continued from page 72

ries and costs down to a minimum, we really don't pull the final trigger until we know what our final duplication number going to be. And the only

way to know what your number going to be is to get actual figures from the distribu

tors them selves. It's the only way really make it work. Who would have thought we would sell 240,000 units on a title like "Cutthroat Island"?

#### REPLITECH Continued from poor 72

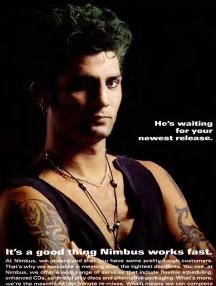
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## Songwriters & Publishers

## **Tony Hall Forms Salvin Music**

Sells Brampton Music's Copurights To Sony Are Beastiful," and Hall signed Loose

RY NIGEL HUNTER LONDON-"To be continued" is the final phrase in Tony Half's résumé, and more relevant then new He has just sold the copyrights of his company—Brampton Music International, which he formed in 1972, to Sony Masic Publishing-but with four decades of experience and success behind him, he has no intention of stopping now

His consultancy deal with Sony gives the latter first refusal on any new writers he finds, and with that proviso, he's relaunching his publishing and management activities, while maintaining close involvement with the Brumpton catalog. Hall has formed Salvin Music, using his second given name, as a wholly owned enterprise that will seek "good songs, with the emphasis on R&B and soul." He is a partner, with Jazz Summers, in another new company, Jagztone Music, which will manage new artists. One of the first Jazztone pro-

jects is 21-year-old Lynden David Hall

(no relation), a singer/songwriter/ instrumentalist specializing in con-temporary soul and R&B who has been signed to the EMI Cooltemps label by Clive Black and Trevor Nelson "I'm a poor man's Clive Davis," says Tony Hall, "My ears are as good as ever they were in spotting a great sone, but in the end, it's down to the production as to whether it will be the hit it deserves to be. I suffered in the '70s, because producers could never give me what I could bear in my bead," He cites a track record that includes discovering Joe Cocker in 1967 and signing a Birmingham, England, blues hand called Earth to his firm Tony

Hall Enterprises shortly before the hand became a worldwide success under the name Black Sabbath. His Manna Management, established at the same time as Brampton, signed the Real Thing in 1972, which topped the U.K. chart four years later with "You To Me Are Everything" and which had a joint publishing company Openchoice, with Hall for 18 years. Brampton had a U.K. No. I song in 1981 with Fern Kinney's "Together We Ends for publishing and management It was the first black U.K. band to top Billhoard's R&B singles chart, with "Hangin' On A String (Contemplat-ing)" and "Slow Down." I'm ening back to my jacz roots, to an extent." Hall discloses. "I'm writing about it again, and I've found a tenor player who's blown me away so much that I'm producing an album by him for Alan Bates' Candid label. His name is David Angol, and he's in the Sonny Hall is also excited about the current seene in Liverpool, England, and

believes that, just as the Britpop movement has been led by a Manchester, England, band (Ousis), the next generation of U.K. pop and R&B could be spawned in the Merseyride ghetto. \*Publishing has changed over the years," says Hall. "Tve always asked my writers to write something melod. ic or with a good hook so that it can be reworked in 10 or 20 years' time. Nowadays, with remixes, it's all very different, but a good song will always

win through."

## NO.1 SONG CREDITS

MOT LAYEN TRACKS
POR AMARTE - Enrique iglesias, Roberts Morales - Fonomusic/SESAC, Unimusica/ASCAN

## **Multiple Buys For Music Sales:** AVI, Leeds, Lee Greenwood

ALKIN' THEIR LANGUAGE: Music Sales Corp., ever on the lookout for cutalog acquisitions, has made three deals recently, president Barrie Edwards reports to Words & Music. In addition, the company has acquired 100% of the publishing on a number of individual copyrights that

have had chart success. On the catalog end, Music Sales has acquired a 50% interest in AVI Music, the publishing wing of a music complex acquired from founders Seymour Heller and Ray Harris by financial investment company Allen & Co. in association with veteran

music man Harry Anger. From Leeds Levy and music print giant Hal Leonard Publicat Music Sales has acquired Leeds Entertainment, the firm that Levy ran before taking the helm of Chrysalis Music

exercised her option to buy back 50%

of the catalog that was owned by

The third acquisition is a 100% havout of Lee Greenwood Music from the country music artist him-

self. In addition, Music Sales has established an ongoing writer agreement with Lee Greenwood Music's

major writers. John Northrup and

Among the individual copyrights

with publishing rights now fully

owned by Music Sales are "Perfect

World," the Huey Lewis & the News

hit: "That's How Strong My Love Is,

recorded by the Rolling Stones.

among others; and seminal R&B sone

"Earth Angel," originally a hit by the

Also, "A Thousand Stars," origi-

nally a hit by Kathy Young & the In-

a hit for Peter, Paul & Mary and

recorded by Jimmy Durante; and "Mala Femmina." a hit for Jerry

Vale. Other writers represented in

the song acquisitions are Jesse Bel-

nocents; Will Holt's "Lemon Tree

Trini Lopez; "One Of Those Songs

recently. This include admin. istration rights to the songs of hit writer David Foster, which are now admin istered by peer-

J.C. Potts

to Wrensong Music, the country cutalog owned by Lea Guyer. She has

member L.A." by Irv Lichtman

Jay Graydon,

sorore so "I Ro-She's Getting There," "Rock The Boat Wouldn't Have It Any Other Wax and "Still Holdin' On." Writers represented in

The Groom

wood catalog

the catalog, in addition to Northrup and Potts, include Taylor Duny Tony Colton, Richard Wold, Butch Curry, Auron Tippin, Scott Emrick, Mark Miller, and Kellie Poul-Edwards, who would not divolve monetary figures for the deals, notes that the U.K.-based Music Sales.

vin. Roosevelt Jamison, and Eu-

The AVI catalog contains 160s suc-

cesses "Baby Scratch My Back,"
"Dirty Water," "Baby, Let's Play
House," "Tm A King Bee," and "Shake

Your Hips," among others. AVI writ-

ers include Arthur Gunter, James

Moore (aka Slim Harpo), and Ed

Leeds Entertainment's key copy-

rights include the '60s novelty smash

"Alley Cat" and successes from the

'60s to the '90s, such as "Hurt So Bad," "It's Gonna Take A Miracle," "Under The Milky Way," "After The Love Has Gone," and "Turn Your Love Around," Writers include Jack Har-

lan, Frank Bjorn, Teddy Randaz-

zo, Bobby Hart, Bobby Weinstein

Bill Champian, David Foster, and

gene Pearson.

which also operates one of the top music print operations, began a publishing acquisition drive about 15 years ago, after it hired publishing gend Lou Levy as a consultant Levy, father of Leeds, sold his Leeds Music estalog in the early '60s to MCA Inc. Edwards says he always took to heart Levy's classic line about owni songs: "Copyrights don't talk back."

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications Jim Brickman, "By Heart." Garth Brooks, "Fresh Horses"

 Bush, "Sixteen Stone" (guitar).
 Doobie Brothers, "Guitar Collection." Grateful Dead, "Authentic Guitar Classics Vol. 2."



members Tim Bradshaw, Peter Stuart, and Alan Bezezi.

## 'THEY'RE PLAYING MY SONG'

"YOUR LOVE AMAZES ME" Written by Amanda Hunt Taylor written by Amanon Hunt Taylor and Chuck Jones Published by Mike Curb Music/ Diamond Struck Music (ndmin-istered by Mike Curb Music/Hamstein Cumberland Music/Gila Monster Music In recent years, many artists have country songs. For his pop debut,

ortist Michael English chose to which peaked of No. 5 on Hot Country Swyles & Tracks in May 1995 for John Berry.

one day when the song was really to AC and top 40 radio listeners hot for John Berry, [I heard it on the radio] and I thought, 'What a great song,' " Michael Engand be a hit again. "When I listen to a song, I really don't listen to the lyric first. Most artists do, but I just don't do it that way. [1 think] if a years later, my manager said, 'Look, we need to song has a great melody. recut that song,' and I was it could be a hit no matter what the lyric says. You English says that he can move the lyric around didn't listen to Berry's verto somehow fit. I think sion much prior to recording melodies are harder to find than the lyries. And I think the the song for his new Curb album, "Freedom," because "I don't like meledy of 'Your Love Amazes Me' being influenced by somebody and learn from them as far as vocal style." about it has 'hit' written all over

# International

## **Euro '96 Scores With Music**

Simply Red Heads Soccer Jamboree Meanwhile, members of the U.K. "Purple Heather," which was released

■ BY JON CROUCH LONDON-A compilation album featuring tracks by such major U.K. acts as Simply Red heads a cluster of releases timed to coincide with one of televised events in Europe this year.

The European ecer championships, Euro '96, beword.

England Saturday (8)-June 30 and will be televised across Europe and Organizers say that 194 countries have taken TV rights to the three week event, with a notential viewing

Simply Red's "We're In This Togeth er" has been adopted as the official theme song of Euro '96. It will be played at the opening and closing cer-emonies, and such national TV networks as the U.K.'s BBC and Germany's ARD plan to use the theme throughout their extensive coverage On June 10 the ringle will be released been on East West IT K and throughout Europe, Canada, Australia, and South Africa by Warmer Music The Beautiful Game" is the official

Euro '96 album and includes new recordings by Black Grape, Massive Attack, Jamiroquai, and the Shamen. RCA Records released the album in the U.K. May 20, and it debuted at No 11 on the compilation album chart RCA issued the set in Germany. France, Italy, Spain, the Netherlands Switzerland, and Portugal May 27. An RCA source says negotiations are under way to release the album in Japan. The label says the set will sell there purely on its content, although socrer is a burgeoning sport in the country. "The Beautiful Game" is sponsorred by Coca-Cola, one of the Euro '96

The album and single have been insted by London-based Music & Media Partnership for the bost body. the English Football Assn. Music & Media performed the same role for organizers of the last World Cup soc tournament, which was held in the eer tournament, which was next in the U.S. in the summer of 1994, "Glory land" by Daryl Hall and the Sounds Of Hackness was the theme of that event. Music & Media managing director Rick Blaskey, executive producer of music for Euro '96, says, "It's clear that the two cultures of music and football have never been so close. Consequently, so this country has such a rich heritage in both, it seemed only right to use music to celebrate England bost

selves with competing national teams by contributing to specially recorded This week's No. 1 song in the U.K. is the official England team song, "Thre Lione" by the Lightning Seeds with romedians Frank Skinner and David Baddiel. It is another product of the Music & Media/EFA link and was released May 20 in the U.K. on Epic Rod Stewart joined the Scotland football team to perform its anthem,

in the U.K. on Warner Bros. Monday (3). All proceeds from the single will go to the Dunblane Appeal, which was established following the recent massacre of children in the Scottish town. The same date sees the U.K. release of another single timed to coi with Scotland's championship bid. Primal Scream teams up with Scottish novelist Irvine Welsh on "The Big Man And The Scream Team Meet The Barmy Army Uptown\* on Creation

#### **Court Offers Compromise** In JASRAC/Koga Dispute ■ BY STEVE McCLURE headousrters.

TOKYO-Dissilent members of Japan ese performing/mechanical rights society JASRAC are headed for a show down with the society's executive board er a court-proposed compromise in JASRAC's ongoing dispute with the Koga Music Foundation The dispute concerns a controversial decision by the previous JASRAC exce-

really conform to that categorization

23 000 units, respectively.

the "bubble economy" era of the late '80s. JASRAC members criticized the deal, key JASRAC executives resigned in early 1994, and the new leadership froze payments. Koga and JASRAC sed each other in spring 1994. On May 20, JASRAC's directors utive to lend Koga 7.77 billion ven 1870.8 million) interest-free over 30 years accepted the Tokyo District Court's suggested compromise solution, which would see the society lending 5.2 billion ven (\$47.8 million) to Koza instead of the original 7.77 billion ven. Since

In eachange, JASRAC was to occupy

eight floors of the 11-story building at

pay rents lower than those prevailing in

JASRAC has already transferred 2.3 from acid juzz to soul. "There's a tensionbillion yen (\$21.2 million) to Koga, the cy to want to compartmentalize, and I society will transfer the remainder think that underestimates the imagina-(2.87 billion yea, or \$25.4 million) by the tion and feelings of the people who listen end of June

to music. People's record collections don't Following are other elements of the court-suggested com "Psychic Karaoke" was released May . Koga will pay JASRAC 0.6% inter-15, and it debuted at No. 62 on the U.K. est on the loaned amount instead of the album charts. Initial shipment of the title kun being interest-free.

• JASRAC will pay rent of 442 yen through RTM/Disc was 7,500 copies

according to Nation. The previous albums, "Dream Of 100 Nations" and (84) per square foot instead of 897 yen (\$7.42), with the rent fixed instead of "International Times," sold 33,500 and increasing 5% every two years. JASRAC will occupy 89,545 square Internationally, the album is going feet of the building instead of 61, 236 square feet. through independent distribution in major markets, including Play It Again \* The construction for for the build. Sum in the Benefity RTM in the GSA. ing will be lowered by 10% to 6.6 billion

territories. Flying in Italy MNW in Sun. yen (\$60.7 million). den, and Shock in Australia. In France, The compromise must be approved by JASRAC's council on Wednesday (5) and the general membership on June 19 in order to go ahead. "This compromise will protect JASRAC members' money, and so we

are hoping to gain people's understand g of this proposed settlement," said JASRAC president Morivuki Kato at a May 20 press conference. 'And we're going to set up a special inquiry to find out how this problem developed. JASRAC dissidents, led by song writers Assi Kohovashi and Robuska Ei, are vehemently opposed to the court's supprested settlement.

"It is strictly prohibited under the Jananese Trust Law to misurceroteriate annual general meeting, Zehrik stated, or manage collected royalties for other We have to work together with the purposes without allocating them, in rest of the rest of the industry on prothis case, to convright holders," says Ei jects of joint interest." As tangible eviin a letter asking for the copyright holddence of his intentions, he announced ers' support a new partnership with independent the sensible members of JASRAC, are going to fiercely oppose this loan. But the executive of JASRAC Zelnik, who is also chairman of Virgin is maneuvering to gather sympathizers France, was the only at the [June 19] general meeting and to candidate for the

ram the agenda through. Kora lawver Hisanori Ueno sava the foundation, set up to preserve the legacy of late songwriter Masao Koga, 'respects" the court's proposal. "We understand that there is no other way to settle the dispute," Ueno (Continued on next page)

## Nation's Transglobal Underground Moves Ahead

■ BY DOMINIC PRIDE LONDON-They came, they listened, they plundered. And then they moved on Transglobal Underground argustly created the seamless blend of ethnic instrumentation, non-Western melodies. and hip-hop that has mustroomed in the ast half decade. Its third album on

Nation Records, "Protein Karaoke," It trying to move one step ahead of the piethora of Oriental-fused dance records on the scene. It also sees the act returning to indic distribution in Europe after an unsuccessful licensing deal with Sony The album was created by TGIPs macleus of Tim Whelan (aka Attia Ahlan and other slieses). Noteths Atles. Count. Dobolsh and Hamid Manta the same team that put together Atlas' 1995 album 'Diaspora" on Mantra Records. It sees the band trying to distance itself from the prevalent ethnic house sound. There are few samples on the records-most of the aments featured, including the saz and the oud, were played by live musicians such as Deepak Ram, who, in Wholan's words, "turned up to recording sessions with a golf bag of flutes." "Psychic Karaoke" has the same feel-ing of melting hundreds of influences

from around the planet as the group's previous efforts, but it is more filmic in tone and creates atmospheres redolent of a particular time or place: "Bullet Train" puts the listener right on a Japanese platform, while "Goodbye Mr. Gorsky" is

steeped in the soundtracks of '70s films trip-hop LP, it's just that some of it swirled off into outer space," says When. The time was right for a change of

direction, says Whelan: "When we started off, this music didn't exist," he explains, fiddling with an Arabic-Isaare workstation keyboard that emits Eastern-sounding woodwind tones. "We had to make it. Now the music does exist, and we're trying to move forward into other areas. The move is taking place because minds have opened up among the act's audience and in the record-buying pub-



lie at large, says Whelan. "People have gotten more broad-minded. Five years ago, people would not have put out what is solling now." Being part of the new wave of small independents has helped 'A lot of people who just wanted to

make music and communicate were denied that by the record industry," Whelan adds. "Since then people have found a different way and come out 'round the back. We don't have to spend six months In a top sturilo getting the sound someone else wants. Now the major industry has moved toward that. Five years ago, you would never have had an artist such as Tricky signed to a major." Whelan enjoys the fact that the band's

it is distributed by Virgin, which is also issuing "Diseport Israeli indie NMC Marketing is also putting out the record. Nation managing

director Kath Canoville says, "There's quite a market for the band in Israel, for some reason. They've been out there and done a couple of shows. TGU's last album, "Dream Of 100 (Continued on next page)

#### SNEP President Urges Solidarity French Group's Focus: VAT. Rights Protection

■ BY EMMANUEL LEGRAND are being urged to forge closer links with other sectors of the music

Patrick Zelnik, wbo was unanimously reelected president of labels body SNEP May 23, save his organization should "open itself to the outside world, better communi

of the industry—and look at issues in a positive way Speaking to representatives from across the music industry at SNEP's

SNEP presidency. He first took over the post 18 months ago, when then BMG France president Bernard Carbonez stepped down from SNEP upon his departure from BMG Zeinik says he plans to continue the (Continued on next page)

sector body UPF1

ing Euro '96." BILLBOARD JUNE 8, 1996

#### France, Germany Ally To Combat High VAT Groups Appeal For Reduced Tax On Records Across Europe

■ BY WOLFGANG SPAHR HAMBURG-European Union politicians will soon hear a new plea for value

added tay on music to be reduced from The German national group of inter national labels body IFPI has joined French initiative seeking to cut the VAT rate across Europe.

ord industries with in the EU regular ly lobby their domestic governments on the issue. Now,

the French are tarkling the issue Lobbying on a purely national basis has, in general, proved fruitless. In 1967 the German record companies filed a suit with the German Supreme Court against the obvious discremency in VAT between books and records. In its 1974 decision, the court rejected the labels' argument and, in the view of the German industry placed the government's fiscal interests before the cultural value of records. This

15%, is payable on all music earriers other cultural products, such as books, are subject to the reduced rate of Representatives of the French Ministry of Culture, the German Ministry of the Interior, and the German record industry associations met in May at the French embassy in Bonn, Germany, to discuss the possibility of seeking a reduction in the tax rate on a European level. Andre Larquie, the special repri sentative of the French Ministry of Culture, explained the French govern ment's aim of placing records on the

ses that the full VAT rate, curre

VAT preferred-items list throughout arquie stated that French Minister of Culture Philippe Douste-Blazy will be making a proposal to this effect at the

#### JASRAC

(Continued from preceding page) On the brighter side, JASRAC's

copyright fee collections for the year ending March 31 were up 4.9% to 82.6 billion yen (\$759.9 million). Total mechanicals collections were up 4.6% to 50.9 billion ven (\$468.3 million), with audiodisc rayalties, the biggest single mechanicals category, showing a particularly healthy 10.8% rise to 38 billion ven (\$349.6 million).

JASRAC officials cited the large number of million-selling singles and allums in fiscal 1995 as the reason for the solid mechanicals result About 25% of JASRAC's collections

go to foreign rights holders, mainly through Japanese sub-publishers. Performance rights royalties totaled 25.1 billion ven (\$230.9 million), up a solid 7.6% over fiscal 1994's result, with karaoke collections rising an impres-

sive 9.6% to 9.2 billion yen (884.6 mil-Reflective the continuing mulaise of

breathe again, and it shows on the album. the CD rental business, rental collec-Whelen agrees: "It's unfortunate that tions were down 2.8% to 4.6 billion yen ILRDI signed Ouris. They picked up the hall and run with it for them, and every

port masting of the European cultural ministers in Relative Italy and is now continue the compact of the Gormon fod

However, Gerhard Kohler, senior civil servant at the German Federal Ministry of the Interior, stressed that the 16 Ger man states are solely responsible for cultural matters, leaving the federal government with limited scope for its own cultural policy and preventing it from launching an initiative of the type planned in France. Instead, he sugge necessary for the individual states and the federal government to agree on a

Even so, Kohler promised to examine the issue within his ministry and recommended including the conference of all Thomas Stein, chairman of German

record-industry association EPW, said at by put an end to the discriminatory VAT rate on music, arguing that the situation is at adds with an onlight anal Europe

Wolf-D. Gramatke, chairman of the German IFPI group and president of PolyGram here, stated his determination to act on the VAT problem, as he claimed that German record companies play a key role in the cultural promotion of music, relieving the state of a considerable responsibility

However, sources within the German federal government have told Billboard that the initiative to lower VAT is unlikesent, the German government faces a budget deficit of more than \$60 billion, meaning that there is no score for cutting VAT at any time between now and

## Retail Is The Weak Link In Czech Music Market

BY ROBERT GRAY

The account part of Rellbourn's qualities of the Czech wanted evalues the developper of of a paper industry infradructure in this former convenient state and the relationship between business in the Czech Republic and wiahbaring Slora

PRAGUE-Although the major labels take different routes to the Czech market, they have similar complaints about the absence of a true retail network. The Bonton megastore is due to open in this city's Wenceslas Square in July It. is one of several retailers claiming to be he world's largest record store. The typical Czech shop is more likely to be far by run than owned by a serious, well-fund

hook large GM of RMC a Crock and Slovak operations, complaints, "The weakest link in this market is retail. That's something that we really battle with Basically, methods of promotion and distribution and deals with local acts are modeled on standards existing in the West. You do everything right in this respect, but you hit the wall when you go

Executives argue that there are too any music stores (approximately 300) shelves properly: James says the ideal manher of shops would be 200 udding There's a certain standard that should always he there. Stock control is very poor

in these stores. They order three units of a new product, and they don't order any more once they have sold those." Many of these small stores were orened during the bearly post-revolution days, when record shops sprangup by the dozen to fill the void created by the formerly Communist-controlled distribution of music releases. These shops were often purchased by employees through the

Czech coupon-voucher privatization program, which made all Czech citizens shareholders in state-owned property. This legacy of small, independent shops ses the labels headaches. They complain about the absence of computerized stock control, centralized ordering, and pointof-sale its observent from the sa operating in the Czech Republic.

Observers say the market is not likely the francoscible future. The review conhesitant to sink their capital into the risky While the major labels struggle to find good retail outlets, they have had no problems signing successful local acts. Domestic pop, brass, and folk music continues to ell international artists, gara-

nearly 48% of the market in 1966. Howexecutives say the gap is slowly clos ing between the most successful Creek ups and Western acts. Vladimir Kocandrie, managing dire

tor of Monitor, EMI says the market sof, over. He claims there are too many Careh (Continued on next page)

#### TRANSGLOBAL UNDERGROUND Nations," was licensed internationally to

performance and necessibility: 1 don't

think ILRD) understood where we were

coming from. Now, I think they can

Sony Muse's Licensed Repertoire Divi-The band is supporting the new release sion, a factor that appeared to constrain the band, says Canoville, "They felt restricted, just with the pressures of chart

with a three-week U.K. tour in May and June, with Continental dates to follow: "A lot of the album is slower and free of the hip-hop bests, but they're very much in evidence live," says Canoville,

one else gut left hebind."

In terms of stadio work, for the time being, the team is concentrating on producing Atlas' new allsam and is hoping to return to remixing. One project includes remix work for EMTs Hernisphere label

## **Hispanica Series Uncovers** Spain's Medieval Cantigas

■ BY HOWELL LIEWELLYN

the soundtrack to a Hollywood period movie about life on the road for Euro pean musicians in the 13th century. Sony Classical Spain imprint Hispan ica has released the first four of 20 CDs of costions, or medieval songs. The first title in the series is "Cantigas De Castilla Y Leon. Spain's King Alfonso X the Wise

(1221-1284) was especially fond of cantigus and was the author of books on astrology\_bonce "the Wise " In a hid to spiriturate poetically his down tion to the Virgin Mary he composed eas dedicated to "Santa Maria" in

No fewer than 427 survive in written and righly illustrated form in four 13th-century codexes, or books of ancient manuscripts, which are least in the world-famous El Escorial monastery outside Madrid and in Flo-

rence, Italy These 1996 CDs of cuntigas cor rise the European hit parades of more than 700 years ago. Every year

for centuries, hundreds of thousands of rilgrims walked from all over Europe to Santiago de Compostella in northwest Spain, the supposed rest-ing place of St. James the Apostle. Santiago was, with Jorusphen and Rome, one of three main pilgrim destinations, and the Santiago route was awash with troubadours and minstrels. Their raw materials were the cantigus. Arriving pilgrims brought

new cantigue from outside Spain, and those leaving took Alfonso X the Wise's hit songs with them to play in "This was not Spanish music; it was the European hit parade of the time

says Sony Classical director Rafael Perez-Arreyo, whose last but project before moving from EM1 Spain was to chants of the monks of Santo Dominer de Silos which to the surprise of

many became a workbuide best seller "This project predates that of the menks, but it is more extensive and complex," says Perez-Arroyo. "It is fascinating to think that 80% of the cantigas were of Spanish origin divid-



Christian populations, which then lived in harmony. Amazingly, each oup wrote songs dedicated to the Virgin Mary. Also, they were all writton in Galician-Portuguese and have had to be translated into Custilian

He adds that part of the reason for Spain's interest in Greenrian chants captigus, and other ancient musical Nowhere else did you have Moslems. Jews, and Christians living together with a strong and lasting Roman influence," he says.

Perez-Arroyo thinks the cantieus will sell well in the long term as people become accustomed to the varied vucal input alongside copies of 13theentury instruments, such as the medieval viola, the Arab lute, the ancient bagpipe, three-fingered (Continued on next page)

#### SNEP PRESIDENT URGES INDUSTRY SOLIDARITY (Continued from preceding page) policy of establishing wide-ranging

tnerships with the various elemen of what he calls "the musical chain" from production and distribution to retailers and media. To highlight his point, Zelnik said that a "ic to discuss issues of mutual concern-

that is not doing too badly, compared to other industries." Zelnik said. Nonetheless, he listed a series of priorities for SNEP; among them are the protection of rights in the context of w technologies, the question of the value added tax rate on records, and the implementation of a minimum retail price for records

Regarding VAT, Zelnik said he expects the French government to be able to convince the other European countries to implement a lower tax rate on records, in order to bring the VAT on music in line with that on books and magazines (see story, this page) SNEP argues that a lowering of VAT will bolster record sales. According to a survey commissioned by the organi-

zation, 60% of people would buy more records if the VAT rate were lower. For Zelnik, radio quotas are no longer a priority issue for the record industry. "Quotas are respected fly most radios stationsl," said Zelnik, a view confirmed by breadcasting authority CSA. A CSA statemen says "Overall, all the main national networks respect the quotas." So far only three stations have been warned by the CSA to respect the required 40% French-music content in their daytime programmi

Zelnik said, "The Jouotas I contro versy is over," a statement that is what at odds with the sentiments of radio stations, which continue to oppose the concept of quotus. Following elections at the May 23 meeting, the board of SNEP compris es seven VPs: Paul-Rene Albertini

(Sony Music), Louis Brieard (Auvidus), Jean Grandchams (Musidisc), Philippe Laco (Warner Music) Herve Lasseigne (BMG), Pascal Negre (PolyGram), and Gilbert Ohayon (EMI).

(\$42.3 million)

#### CZECH MARKET

outineed from preceding page) artists fighting for fans' attention, a throwback to the days when international releases were few and far between.

Now that vacuum is being filled with for-But, Kozandrie nikls, "you can't stop signing local acts, because when you have a top local act, they still outsell interna

Another dynamic of the marketplace is the growing number of bands singing in English. While these artists think the

international language is their ticket to erosa-border success, most executives are not willing to gamble on them Jaros explains his philosophy: "I would

probably never sign a Czech, Englishsinging band, because then I don't know who I would be selling it to . . . My experience is that if you want to break a Cnech artist abroad, they have to be unique. They can't be like somebody else.

I think there's very little point in signing a Czech band singing in English. king something from the States or the U.K., because the original bands are

The most notable exception has been BMG's release of Ivan Kral's "Nostalgia" aRum. The former Patti Smith Group guitarist sings in English, and Smith appears on several tracks.

While the majors are focusing their attention on the Czech market, two labels already have tocholds in the former sister republic of Slovakia. The 5 million inhabitants of this small research nation beam considerable lass disroughts income

then their Cooch neighbore Executives say the same marketing ploys do not work for both regulities, mer Czechoskwakia. Słowaka snap up American-style R&B and black pop music, while Czechs prefer mainstream

pop, hard rock, and country. Miroslay Lindtner, director of IFPI Slovakia, eagerly awaits the arrival of more major labels. He says, "If we have all the majors in Slovakia, the market will

#### grow." CANTIGAS

(Continued from preceding page)

flates, and a broad mixture of percus-Released this March, the CDs have

sold 10,000 units in Sonin, which Perez-Arroyo says is "very good, given the nature of the music. There are plans for internati

release of one of the cantigas CDs in June, with two more following in September and one in October. The cantigus were recorded in store

the research of medieval European sound of the time," he comments. felt the interest in this music.

Celtic influences were clear

left to posterity. He is acknowledged as





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Hits Of The World is completed at Billihours London by Rob Managashi and Alican Smith. Contact 171: 929-6586. Ser 171: 923-2314-2316.

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DENMARK OFFI Minister Marketing Research

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HITS OF THE WORLD GLOBAL MUSIC PULS THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

TURKEY: Much media attention has accompanied the May release of Andy Clayburn and Paul Dwyer's album "Belki Yes! Belki No!" (Could Be Yes! Could Be No!) on the Giksoy Inbel. No wonder. While many Turkish pop stars would give an arm and a leg to win a foreign record deal and would sing in English to gain international acceptance, these two Brits fled a deal with Sony Germany to work from Istanbul and sing in Turkish on five of their album's eleven tracks. Classical guitar graduates of the Royal Northern College of Music in Manchester, England, Clayburn and Dwyer (known locally as "Endi ve Pol") arrived here seven years ago to play at the Istanbul Hilton. Since then, they have produced two albums for Zülfü Livaneli and two for his daughter. Aylin, Clayburn and Dwyer's own album, the primarily acoustic "Belki Yes! Belki Nol." features their smoorb musicianship, along with that of Cetin Akdeniz (on buglama and eura saz, traditional stringed instruments) and Erean Irmak (on nev and Anatolian reed flute). "We wanted to expand the sound with Turkish influences," Dwyer says, "Simon & Garfunkel meets the Orient," Clayburn adds, with mild embarrassment. But however one describes it, independent observers agree that the pair has sucreeded in producing a lively blend of musical cultures. And in doing so, Clayburn and Dwyer have amply repaid their debt to Turkish music by contributing two elements that are virtually absent from the tired local scene; creativity and a self-deprecat-

SPAIN: The search for new paths in Spanish pop has led to a quiet revival of interest in Spanish Jewish Septuardic music, thanks in part to the work of such new age acts as Radio Tarifa. A key

MERCICA RADARA

player in the process is Julia León, who was known as a Joan Baes-style protest singer in the early '70s, when the Franco regime was entering its final years. Decades of research into traditional Spanish music have made her an expert in Sephardic music, the origins of which are rooted in ancient Jewish culture. Sefarad was the Hobrew name for the Iberian Peninsula, where Jews, Christians, and Moslems lived in harmony until the Jews were expelled from the region in 1492. Many descendants of these exiled Jews still speak medieval Castilian Spanish and are known as Sefardi in Spanish and Sephardic in Friglish. They have also preserved their music, with its distinctive flamence undertones, and León has recorded 10 albams in a bid to keep it slive in this country. In May, she gave a rure concert performance of Sephardic music in the 16th-century church of St. Maria La Real in the Basque beach resort of Zarautz. The universities of Seville and

Jerusulem plan to record León performing with Israeli instrumental group the Natural Gathering and flamenco guitarist Manolo Sanlucar.

They are expected to launch solo exceers.

JAPAN: One of the country's best-known pop groups, Princess Princess (Sony Records), is break ing up this year. That is bad news for its legions of fans at home and ad, but the five women in the band apparently think it's time for a change. They have been together since 1983, a long run indeed by the standards of the rapidly changing Japanese pop scene. A different, more expical explanation for the early annuncement of the decision is that it is a sure way of generating publicity and guaranteeing a sold-out. farewell tour. True to form, Pri Pri, as the group is known to its fans here, played three shows at Tolcyo's 10,000-capacity Budokan at the end of May which. like the rest of the dates on its current nationwide tour sold out completely. Princess Princess' first release was "Kiss De Crime," a mini-album that came out in 1986. Although essentially a mainstream pop act, the hand is known for its willingness to experiment with musical styles. And, unusual for a Japanese pop group, two
of the members, sincer Kaori Okai and guitarist Kanako Nakayama, wrote most of the sones.

HOWELL LLEWELLYN

STEVE MCCLURE

FRANCE: Since sampling techniques have made it easy to snatch snippets of ethnic music and whack them onto a numping house beat, there has been no end of facile, predictable ethnictechno records. One place where such practices are frowned on is the Going Global label (part of French PolyGram labe! Barelay), on which the ethnic-techno equation has been stood on its head by a series of stunning remixes of world music tracks from the French-speaking orbit. The cream of these appear on "Voils," a compilation now being issued by Island companies around the globe, notably Quango in the U.S. Rachid Taha's "Volla Volla" and the flutey "Indie" are span out by Justin Robertson (known in the U.K. as the mass behind Llourock), while Athar remixes Taha's "Dubord D'abord." British techno act Fluke has a stab of a Khalled truck, "Kekon," and Frankfur's Oliver Lieb takes on Mory Kante's "Mogo Djolo." By far the most impressive fusion of African and European influences is Kante's throaty club classic "Yeke Yeke," which was a European radio hit in 1988. It was given the full treatment last year by Germany's Hardfloor and filled dance areas in clubs and festivals, as well as reaching the U.K. top 40, proof that if done well, this kind of music can be a match made in heaven.

IRELAND: "Tender Lowing Care" (IHF Records) is a 16-track, fund-raising compilation to celeheate the 10th anniversary of the Irish Hospice Foundation. Most of the trucks are by well-known contributors, including the Chieflains, Mary Black, Davy Spillane, Paul Brady, the Dubliners, Phil Lynott, Van Morrison, Clannad, and De Danann. The one newcomer is Altogether Morris, whose seng "Leaving Nebody" festures vecals by Liam Ó Maoniaí of Hothouse Flow-ers and Slobhan Mahon. The bead was assembled by Matt Spalding, whose mother died in the Raheny hospice.

10 NEW MARCUS BICHO II DISCUSSION BILLBOARD HINES 1866

THES LAST

NEW

## East/West Balance Uneven. **But Progress Is Being Made**

AS THE white-and-green Star artist from Asia. And other instances Ferry threads its way arross Hong Kong harbor toward the city's dense and towering skyline, a song is heard in the crowd of passengers. The ferry doeks at the pier in the central Chang Wang district, and the singer is spotted on the gangplank, A thirtysomething man in a tan vest, smoking a eigarette, sings quietly as he walks

Is his selection a Cantopop favorite? A new Jacky Cheung hit or the latest Andy Lau tune, perhaps! How about the Marvelettes, circa

1961? "Wait a minute, mister postman . . . You've got to wait a minute, wait a mirrate, oh weah he sines the lyrics softly to himself, heading toward the harborfront

general post office. Western pop was finding its way to Hong Kong and Asia-Pacific markets long before the Western music companies' interest in the region rose to its current peak. The second MIDEM Asia, staged

here May 14-16, con

firmed the level of that

interest, as the number



by Thom Duffy

of companies in attendance rose some 92% to more than 1 100 lad by music and Germany. By most accounts, Western companies found eager buy-But the concept of "trade" suggests a two-way street for repertoire

and copyrights between East and West, and with few notable excepthat has yet develop between the U.S., Europe, and the Asia-Pacif-"Most people [from Western com

panies] are looking to sell rather than to buy," remarks Portia Chung. Artists, one of the leading independent Hong Kong record companies. Capital marketing strategist Camelia Chan arrees: "It seems we are more receptive to Western music than vice versa." Asian artists are finding new fans

beyond their home countries, but most often through promotion and marketing within the wider Asia-Pacific region. And this is despite the fact (too often overlooked by Westerners) that the countries and cultures of Asia are as distinct from one another as are those of Europe. "I'm starting to see some artists breaking in other countries [in the region)," says Geoffrey Lau, business manager of the Composer and Authors Society of Hong Kong Ltd. But for going further than that, it

may be too early." Or perhaps not. Warner Music International's launch of Chinese artist Dadawa at MIDEM Asia in 1995 was one high-profile example of a major seeing global potential in an of Asian repertoire traveling toward Western markets can be found in selected places and companies "We have gotten some ethnic and world music from Tuiwan," says Ania. Weevers, promotion manager of Netherlands-based new age label Oreade Music, one European company that is licensing repertoire from

Immigration patterns elsewhere in the world have also fueled the flow of Asian reportoire, "We're seeing a big Chinese influence in Canada, Bernie Finkelstein, president of True North Records in Toronto, during his visit to Hong Kong.

SHOCK RECORDS from Australia, in the wake of MIDEM Asia. announced a deal that places the company in the front line of those involved with repertoire moving out of, as well as into, Asia-Pacif

ie markets. Under an agreement with Skin Records, a subsidiary with local industry veteran Jimmy Wee's Pony Canyon Singa-

re, Shock will stage the Australian release of the acoustic alternative rock allhom "Pain-Stained Morning" by Singapore's Hump-In turn, the album "Rimshot" frem Australian penk pop art Bodyfar on Shock, already released in the

U.S., Europe and Japan, will get a local release throughout Southe tour there later this year The deal is significant for recogzing not only the sizable Asian fan base created by immigration to

nets of any nationality to cross cultural borders. Booming sales figures in Asia aside, the potential for artist exposure in deals such as this is the most exciting trend to watch in the We're looking forward to break

ing Australian stereotypes of the kind of music that is expected to me out of Asia," says Shork GM Charles Caldas. "I think Australians still pereeive Asian music as being demirated by sweet, upoophisticated pop. The quality of the songs on the Humphack Oak album will surprise a lot of people in our industry. Our aim with this deal is to continue breaking down prejudices and pre-conceptions."

Home & Abroad is a biseckly column spotlighting the activity of the international music business and artists outside their home markets Information may be sent to Thom Duffy Billboard, 23 Ridgmount St., m, WCIE 7AH, or foxed to 44-

## **A&M's Bryan Adams Returns To Rock**

Others are feeling the tension of lumebing Adams' first full-length studio ally m in five years. "This office has been album internationally]," says Los Angeles-based Chardia Cenerim, international marketing director for A&M. "I dread coming in in the morning knowing there's an avalanche of phone calls from Europe in the first two hours. [A&M affiliates in other countries) know what the expecta-

tions are for this album. They know Bryan's time is limited 'Bryan's a worldwide superstar act, certainly one of our top five acts, along with Bon Jovi, U2, and the Cranberries. says London-based David Muzns, senior VP of pop marketing for PolyGram Inter-national. "This album will sell in the millions around the world While his black leather jacket, T-shirt,

and jeans image established Adams as a popular rocker throughout the '80s, particularly in North America, it was his series of coming-of-age, global ballad hits, coupled with his constant touring and A&M's aggressive marketing abroad, that made it possible for him to rack up. according to A&M, career sales of 44 million albums. His leading markets today are the Pacific Rim, Germany, the U.K.,

Adams' U.S. sales account for slightly less than the expected 30% of global sales for major artists, according to Al Cafaro, chairman/CEO of A&M. According to SoundScan, U.S. sales of Adams' "Waking Up The Neighbours" and "So Far So

Good" are 2.8 million and 2.7 million units respectively. Adams' global profile escalated shorel in 1991 with the phenomenal suppose of "Foundhing I Do I Do It For You" on recreed with Michael Kamer and Robert John "Mutt" Lange. The single, from the Morgan Creek soundtrack to "Robin Hood-Prince Of Thieves," sold 7 million

copies worldwide, according to A&M, and reached No. 1 on the charts in 16 countries. The single, which spent sever utive weeks at No. 1 on Billhourd's Hot 100 Singles chart, sold 4 million copies in the U.S., while the soundtrack sold 1.4 million. units, according to SoundScan. In the U.K., the single topped the British pop chart for 16 consocration uncles on all time

Powered by "(Everything I Do) I Do It. For You" and such follow-up singles as "Can't Stop This Thing We Started" and "There Will Never Be Another Tonight," "Waking Up The Neighbours" sold 10.5 million copies worldwide, according to Cevenini, Adams' "Waking Up The Neighbours" tour took him to 25 countries, including his first dates in South-Adams' sales accomplishment was even

more remarkable considering that 1667s "Into The Fire," the singer's first album to look beyond an adolescent perspective on life, had stumbled; that allxen, according to A&M, had worldwide sales of 3.2 lion, down from the worldwide peak of 8.5 million for 1984's "Reckless." With Into The Fire,' we had a sub-

stantial dropoff in the U.S., but with Waking Up The Neighbours," we came back," Cafaro says. "There was a major re-esta lishment of Bryan in the U.S. market-Adams' greatest-hits compilation, "Sc

Far So Good," released Nov. 9, 1998, topped album charts worldwide thanks to two simultaneous hit singles: "Please Forgive Me," which reached No, 6 on the Hot

100, and the chart-topping Hollywood Records "The Three Musketeers" soundtrack smash, "All For Love," performed by Adams, Rod Stewart, and Sting. While "So Far So Good" pealed at No. 6 on The Billboard 200, it reached No. 1 in Canada, the U.K., Ireland, Belgium, Finland, the Netherlands, Sweden, Switzerland, Norway, Denmark, Portugal Italy, Australia, and New Zealand, and went to No. 2 in Germany. The album has sold 13 million units worldwide, accord-

ing to Cevenini. In 1966, Adams reached No. 1 on the Hot 100 with another Adams/Kamen-Lange-penned soundtrack hit, "Have You Ever Really Loved A Woman?," from the "Don Juan DeMarco" soundtrack. The track remained at No. 1 on the Billboard pop singles chart for five weeks. It is also included on "18 Til I Die." "With his last two albums having done

'This guy defies odds. He's been around forever. making the same

type of records. and sells gazillions of records'

Good' and the film are referred a been book him at the top of charts and in the minds **ROCKER REDUX** 

From the new album, such brash showpieces of macho swagger and raucous exuberance as "The Only Thing That Looks Good On Me Is You," "IT Warra Be Your) Underwear," "It Ain't A Party If Ya Can't Come Around," and the title track are the type of guitar-driven hard rock songs revered by Adams' early fans Among the best of the album's engage incly continuental hallors see "Let's Make A Night To Remember," "I Think About You're Still Beoutiful " and the Adams/Kamen/Lange-written "Star,

rancis Ford Coppola film starring Robin Williams titled "Inck Although Adams had re-established himself on the charts primarily through pop ballads, A&M sought to launch "18 Till I Die" with an upstempe rocker, "The Only hing That Looks Good On Me Is You to regain ground lost at the rock and alum rock formats

The track was serviced to top 40, AC, rock, and albem rock stations in the U.S. on May 8. At the same time, a five-name sampler of uptempo songs from the album was sent to U.S. rock radio outlets. Rick Stone, senior VP of promotion for A&M (U.S.), suon, "We wanted to remind people that Bryan Adams can still do a great song like 'Summer Of '69' and that

when he's out on the road he makes you "We just didn't want to lay back and etime having him be the balladeer the '90s," he notes, adding that one builds from the album is expected to be release as a single this year. "A Night To Remen ber' is definitely the leading contender,

"You've got to go out with the best songs you've got," says Adams. "If they humpen to be midtempo or slow that's being known for Idoing) ballads. In the end, it's just about how good the song is." According to Stone, U.S. programmers' reaction to "The Only Thing That Looks Good On Me Is You," which stands at No 63 on this week's Hot 100, is strong

"We've had a good reliout with the track," he says. "It was the No. 1 added ed at top 40 and AC, and most-added at [album rock] last week. Spins are versolid. [Mainstream] ACs are finding it a bit rough, but hot AC is gobbling it up. Some [programmers] will reserve their judgment until it's a big hit because they believe Adams can only have hits with bal lads. Of course, the video is all over VH1 and is very healthy at MTV 2.5 million each in the U.S., Bryan's place "We're getting good phone response

in the U.S. marketplace is a good one," says Cafaro, "His singles off "So Far So m Tad Bonvie, music director of top 40 WXKS Boston, "It's a great song. 'It's getting a good response here resi early," says Paul Connon, PD of top 40 WTIC Hartford, Conn. "With so many downtempo songs, it's great to have an uptempo song with a great hook and

great guitar. Sparking early interest in "The Only Thing That Looks Good On Me Is You has been the provocative video shot by noted photographer Matthew Raiston which is being aired in the U.S. on MTV the Box, and, most heavily, VH

A&M's U.S. marketing reliout includes an advance mailing campaign of the video an accounce making company, or un-to rectail and TV and radio programmers When the album is released, a major retail compaign will kick in, backed by in-store displays, single counter bins, teaser announcement banners, posters, fluts,

and freestanding dump bins. This will be done in conjunction with consumer after We Brown gots elouge to touring in the

U.S., we'll be doing an extensive television campaign," says, Kelly Mills, VP of marketing for A&M Records (U.S.). he gray defies odds," says Kevin Hawkins, new release buyer for the Philadelphia-based retail chain the Wall. "He's been around forever, making the same type of records, and sells gazilions

of records. I expect the single to be a big record. It's a good summer song. Every time you count this guy out, he's not out," adds John Artale, buyer for the Pittsburgh-based National Record Mart. "When I beard 'Have You Ever Really Loved A Woman?' I throught it was the worst song, something Hall & Ostes wouldn't touch. And it was a smash. This guy can't be counted out even if every shy looks at him now like an AC artist."

CANADA'S FAVORITE SON "18 Til I Die" will almost certainly top

the Canadian popcharts. Adams is, with out a doubt, Canada's most successful recording net even According to A&M Island/Motourn, he has sold 4.7 million albums in his native country. He was the first performer to earn two diamond awards in Canada (awarded for sales of 1 million units), for "Reckless" and "Waking Up The Neighbours," Another isn't far off: According to John

Reid, president of A&M/Island/Motowy (Canada), "So Far So Good" has sold Supported by Adams' three-day media blitz prior to the album's release and label

executives meeting with retailers across (Continued on page 169)

# Merchants Marketina

## **New Music Samplers Continue To Hit Retail**

Lift Discplay, MUZE, MTI Among Firms Seeing Growing Market which has carried a niche in the CD ing is the single higgest boost to about \$10 million, has reduced the

WASHINGTON, D.C .-- Even though most retail chains in the U.S. have already installed music-sampling market.

devices in their stores, suppliers continue to bring new systems to While some industry observers suggest that new players may be a "day late" in trying to make inroads into music-sampling systems, others argue that as merchants begin to sketch store designs for the next decade, their options have become more varied than ever. Newcomers include Lift Discplay, fixture market; in-store kicek devel-oper MUZE; and MTI, which got its start manufacturing switching equipment and fixturing for the consumer electronies industry. And the changing tide is not lost on the current industry front-runner, Burlingame, Calif.-hased Tele-Sean Inc., which holds most of the North American listening station "The retail side of the business is undergoing very difficult times,

especially for capital outlays," says TeleScan chairman Charles Garvin. But the recognition that audition-

sales has grown universal, so there is sure to be plenty of business for everyone In fact, TeleScan has a new product on the market as well. View-Sean, a listening post that enables consumers to view full music videos with the touch of a panel, is "just being introduced on a wide scale says Garvin. The first of the units have been sold to labels, he notes, and have begun shipping to such

the most popular among retailers, according to Garvin. chains as Media Play and Hastings Books, Music & Video. To remain competitive, TeleScan which had revenues last year of (Continued on page 85)

beginning to upgrade the headphone and electronic components of its systems. Single-CD stations remain "A substantial strength of Tele-Scan is our shility to use commercial assemblies rather than the con sumer CD products the others use he adds. "We are the only (one) of the American manufacturers that

Buffalo, N.Y.'s New World Records Bringing

price of its AudioScan line and has

begun offering recycled listening

stations for as little as \$100, if pur-

chased in quantity. TeleScan is also

MTI, which supplies consumer ale tronic outlats with systems that allow

the stores to dismonstrate stareo equipment is diversifying into the music retail arana via the listening sta

## **Survey: Listening Posts** 'Important' To Customers

consumers say that it is "somewhat important" to preview music on retail listening stations before making ranchases, according to a new report The survey also indicates that the most frequent users of store listening posts are males whose musical prefer ence is R&B.

conducted for the National Assn. of Recording Merchandisers by the Department of Recording Industry at Middle Tennessee State University. A marketing research class surveyed 427 customers at random as they left 15 music stores in 11 cities during November 1995 and January 1996. A variety According to the results, the averare amount of time that a customer spent listering to music was 12.06 minutes, soul/R&B fans spent the most

time listening per visit, and modern

rock votaries spent the least amount of

men spent 25% more time at the activ-The survey states that customers tially planned after using the listening In addition, it says that "if they don't buy the intended record, ustomers are more likely to buy something else than buy nothing." Moreover, sustomers "are more likely to make incremental purchases based on lis-

Of those who do not use listening stations, the most cited reason (by 70.3% of respondents) was that the consumer's "decision to purchase a particular title has been made prior to stering the store.

Despite the importance of listening shoused at a store because it had listenker stations. The most crucial reason for patronizing a music retailer (38.2%) was location. Next came selection (27.7%) and price (22%).

#### **Customers Face To Face With Regional Acts** BY DON KAPLAN

BUFFALO NY \_Out of the corner of his own Govindon Knethn owner of New World Records, is quietly overseeing the members of Supergarage, a Canadian alternative band, as they set up their instruments in front of his store. "Our ties to the local music scene and indie labels are a really important part of our busi-

Govindan Kartha, owner, and Marty Boratin, manager, work behind the counter at New World Records (Photo: Don Kaptan)

#### BILLBOARE RETAI A STORE NEAR YOU!

strong ties to local bands, has provided the downtown Buffalo retailer with a thriving business and a cult following. For more than 10 years, an eclectic And as the 2,700-square-foot New World Records has developed a reputation for

bringing its customers face to face with some of the best artists in the area, it has also developed close relationships with some of the region's biggest bands. With an annual volume of about \$500,000, the store hosts frequent in-store band performances. "We've had up to three in one day," notes Kartha. The hand-nicked staff of five is often celled mean by local radio stations, record labels, and consomers to provide music ness or to ferret out obscure releases.

"We're the kind of store that works hard to break a new alternative band or lazz artist," store manager Marty Boratio. says. "And the label people like to contact us in terms of getting a pulse of what's going on in this city." Meanwhile, the core of the retailer's busi-About 45% of the music we carry is alternative," Kartha says. "Juzz accounts for

15%-20%, world is about 8%, and folk and biase make up about 12%, while regges and some country pick up the difference. According to Kartha, of the roughly 19.000 SKUs in the store, 78% are new CDs, and 8.5% are used. Cassettes account for 4% of the mix and vinvi for 0.5%. The store, which reports its sales to SoundSean, also earries a mix of uniscellaneous merchandise, such as books, Tshirts, posters, and magazines, and there are commissions from selling tickets to local concerts. All this accounts for about 955 of the store's business. The remainder of the store's sales is generated by com-

missions from selling tickets to local shows and concerts. "Our store is geared toward active music buyers. Often, they are T-shirtwearers, and they want to have maga-

zines containing articles about their favorite artists." Besides the usual offer (Continued on page 88)



When it comes to music storage, there's only one place to turn. And that's Case Logic, the world leader in quality cassette and CD storage systems.

LONGMONT, CERCRADO 00100

## **Noodle Kidoodle Uses Store Concerts And** Product Tie-Ins To Boost Children's Acts

THE WHOLE KIT & KIDOODLE: Children's performing artists have long known that they'll sell more recordings at concerts than at the rotail level-if they can even get to the retail level. New Noodie Kieloodie, one of the bigger chains in the increasingly visible category of upscale tox/multimedia stores, is applying the performance principle to increase audio sales at retail In addition, the Farmingdale, N.Y.-

besed chain, which will open its 20vl store June 15, is successfully utilizing consumer goods tie-ins to promote sales of children's recording artists According to Diane Teitel Rubins,

events coordinator for Noodle Kidoodle, every store stages an average of two concerts a month. Generally, they are located toward the back of the stores. Grand openings tend to feature the burgest mes, including Bob McGrath from "Serame Street"; Sharon, Lois & Bram; Linda Arnold: Ella Jenking and Rory They attract hundreds," says Noodle Kidoodle VP of marketing Henry Lee, ing their product. After the shows the artists stay to meet the audience and sign autographs and they assaily sell a lot of

Lee notes that in mall locations. Noodle Kirloodle will stare performances out in the mail itself rather than inside the stores, "and we've sold out the artists audio stock on some of these occasionsit happened with Gary Rosen and Red Grammer," With grand-opening shows as well as the twice-monthly concerts, Rubins notes, "we've been making an effort intely to get local performers as well as national

For Noodle Kidoodle's Saturday (1) grand opening in Detroit, for instance, the Ann Arbor, Mich.-based Chenille Sisters, a popular regional kids' act, were among the performers scheduled to Performing at Noodle Kidoodle is the most efficient way for an artist to get the chain to earry his or her product, according to Lee and Bubins. Lee points to chil-

dren's reggie artist Nelson Gill, a Belize native based in Chicago, as a prime exam ple of a performer whose live exposure in the stores has led to his albums being stocked chainwide. "He's a big hit," says Lee. "We've had him play all the Chicago stores for which there are seven as well



as stores in New York and New Jersey. The letter two states contain the largest

concentrations of Noodle Kidoodle outlets. Similarly, the New Jersey-based Polar Bear Band "has done 14 East Coast stores, but they want to expand their market into Chicago and Detroit," says Lee. Canadian artist Jack Grunsky is another artist who has utilized Noodle Kidoodie performances to belo establish a pres-



Nooile Kidoodle's commitment to children's audio is considerable. Stores carry an average of 500 titles, the majority of them displayed face-forward on 4-foothigh shelves. Lee says that as more now stores open, the audio fixtures have increased in size along with the inventory. Performers ask what happens to their tapes after they appear," says Rubins, "I see. They're still there'-our andio bover gives it a number of months to woke its

mark." (The buyer had been Jill Jarnow: Janet DiDonato recently took over the Nor does Noodle Kidoodle limit its concert promotion to its stores. On a recent weekend in Chicago, the chain sponsored live stages at benefits for the city's Lincoln Park Zoo and for suburban Lambs Farm, a 70,000-acre working residence for mentally handicapped adults. Lynn Orman, founder of Skoicie, Ill. based childron's marketing and promotion company

TURNTABL

KidSource, works with Noodle Kidoodle in a number of performance-related especities and co-organized the Sunday (2) Lambs Farm event with Nedra Ahramann, head of business development

for Chicago AC station WPNT-FM. Thu arount dobbasi "100 3 WPNT Prosents All About Kisls," featured on its Nordie Kirkodie, monumed store Nelson Gill Soor Singin' Steve Lyle Coren

Gransky and Chris Burke (the actor with Down's condrame who starred in the TV series "Life Goes On"). WPNT's Abraman arm that 30% of the proceeds from artists' audio sales were donated to

A pre-event promotion, which tied in grocery chain Cub Foods and ice cream manufacturer Brevers, allowed families to register for a drawing; 20 winning families were then treated to a backstage ice cream party after the Lambs Farm show. Two nights before, on May 31, Orman reconized a unakonal kickoff conport at Chiesen's Lincoln Purk Nordle Kidoodle featuring several of the Lambs Farm performers, along with local artists Joel Frankel and Jodi Koplin

Sponsoring stages at the Lambs Farm event and the same-day "Run For The Zoo" benefit for Lincoln Park Zoo, says. Orman, belos Noodle Kidoodle "introduce the public to some of the artists. whose recordings we carry. It keeps building our presence in the Chicago area. The May 31 kickoff concert helped stir up more excitement for these off-site events, at the same time bringing more people into the store. We call it building our considerability factor. The more peonie are aware of Noodle Kidoodle as a great gift store, for instance, the more

they'll consider us as a destination Working with Cub Foods and Brevers on the Lambs Farm backstage party, says Orman, is only one of the premotional eventa Noodle Kidoodle has stared with consumer goods manufacturers. Earlier this war, she says, the chain run a co-promotion with Kraft Foods involving a drawing, with the winner receiving a \$1,000 Noodle Kidoodle shopping spree. To push this event, Noodle Kidoodle gove away farmy packs containing coupon redeemable for Kraft products and store merehandise. The winner of the \$1,000

retail spree got to shop with Kraft costurned character Cheese (Continued on page 87)

## newsline...

MUSICLAND GROUP has had its debt downgraded by ratings agency Moody's Investors Service. Moody's states, "The rating action is prompted by further deterioration in earnings due to high fixed costs, fundamental changes in the way recorded music is distributed, declining mall traffic and increased competition from nontraditional music retailers, potential need for future reserves for additional mall-based store closings, a continued weak retail environment, and limited liquidity." The move affects \$400 million worth of debt securities: a \$350 million serior unsecured bank credit facility and \$110 million in autombreated dobe

SORDERS GROUP, a retailer of books and music, says it will relocate its music and new-media distribution operations from Ann Arbor, Mich., where the chain is beadquartered, to a larger facility in Columbus, Ohio. The Ann Arbor center will close later this year, and 135 jobs will be lost. Borders BORDERS

GROUP, INC.

also reports that sales from books and music superstores open at least one year rose 8.2% in the fi fiscal quarter from the same period a year ago. The chain opened eight superstores in the quarter, for a total of 124. Superstore sales increased 49.6% to \$196.9 million for the three months that ended April 28. Sales for Borders' Planet Music divisi which consists of five Planet Music and four CD Superstores, declined 11.5% in the quarter to \$6.9 million from \$7.8 million in the same period last year.

The company closed one CD superstore in the past year and has put expansion of the division on hold. Borders also operates 976 Walden mall bookstores. Overall, the company reports a net loss of \$3.4 million on \$404 million in sales, compared to a loss of \$5.6 million on \$353.6 million in sales in the same period a year ago. MAGE ENTERTAINMENT, a inserdise distributor, says it has signed an exclusive laserdise licensing and distribution deal with MGM/UA Home Enter-

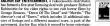
tainment for all releases through 2001. The first titles under this agreement are the James Bond film "GoldenEye," released May 21; "Get Shorts." Mar 28: and "Leaving Las Vegas." Tuesday (4). The latter will be available in a collector's edition REQUEST TELEVISION, a five-channel pay-per-view programming provider,

says that, along with cable systems operator Tele-Communications Inc., it will distribute an

additional 30 pay-per-view channels, providing near video-on-demand service to consumers The service will be available to customers in Hartford, Conn., in October. It will also be available in September to consumers in cable areas where systems have been upgraded for increased channel capacity. The 30 channels will be devoted to hit movies, with starting times each half hour.

VIACOM announces that it will not pursue the sale of television and film producer Spelling Entertainment, which it acquired in the purchase of Block-buster Entertainment in 1994. The company says it shelved the sale of the 75%-owned unit because it did not receive an offer "that satisfactorily reflected Spelling's value and long-term growth potential." Viacom will also retain control of two operations under Spelling: multimedia and video game

developer Virgin Interactive Entertainment and home video distributor Republic Entertainment. Spelling produces such TV programs as "Melrose Place" and "Savannah. ANCHOR BAY ENTERTAINMENT, a videocassette distributo has formed a five-year licensing deal with producer Richard Rubinstein for the video rights to two cult horror films by George Romero, "Dawn Of The Dead" and "Martin," The director's cut of "Dawn," which includes 11 additional min-



ment wholesaler and distributor Handleman, includes Video Treasures,

#### Starmoker Entertainment and other labels. ICA has acquired a "significant equity interest" in Brillstein-Grey Enter-

DISTRIBUTION, EM1 Music Distribution promotes Terry Sautter to senior VP of field sales and marketing in Woodland Hills, Calif., and Jerry Brackenridge to VP of major accounts in Atlanta. They were regional Frank Falkow is promoted to

HOME VIDEO. Time Life Video & Tele vision in Alexandria, Va., names Jeff Bender marketing director for nature products and Laura McNeill director of creative services, and promotes Laura Weinstein to director of pro gramming and development and

cates manager.

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EXECUTIVE

ming coordinator. They were, respectively, director of consumer markets for TV Guide, retail marketing direcdirector of consumer markets tor at Time Warner Communications. manager of programming, and sales and promotion coordinator. Jennifer Cortner is promoted to VP of sales and marketing at EFX Commo







Timothy M. Nix is promoted to editorial director at WOW! in Columbus. Ohio. He was creative director

tainment, a television and movie production company. Terms were not disseed. BGE produced "The Cable Guy" a film starring Jim Carrey that will open in theaters June 14. The principals of the company are Brad G and Bernie Brillstein, who is selling his interest in the firm to Grey. TV shows developed by BGE include "NewsRadio" and "The Jeff Focusorthy CINERGI PICTURES ENTERTAINMENT, a movie producer, reports a \$637,000

net loss in the first quarter on \$37.1 million in revenue, compared with net profit of \$233,000 on revenue of \$12.7 million in the same period a year ago Revenue was up due to the international release of the film "Nixon" and the domestic home video releases "Color Of Night" and "Tombstone." Cinergi recently completed principal photography on the movie "Evita," starring Madonna and Antonio Banderas, which will be released in the U.S. during the fourth ouarter.

#### NEW MUSIC SAMPLERS CONTINUE TO HIT RETAIL

makes our own CD players for commereial use, and the new video CD players are also custom-built for

this application. New York-based MUZE, which made a name for itself by offering an electronic music catalog, also has its eye on the sampling marketplace. The company is hawking one of the more unusual listening stations to date. The MUZE Sound Distribution (MUZESD) system is a computer- rather than CD-based rice that comprises audio tracks digitized onto proprietary hardware

and software that the company updates on a monthly basis. The stations can accommodate two to 48 "channels," with content ranging from complete albums to undiohooks to talking heads, Systems cost \$1,250-\$25,000, with monthly software updates ranging from \$50 to \$350, depending on retailer preference.



Lift Disoplay, known for its store fix tures, is breaking into the listening sta tion seens. Pictured above is the company's HIT 5 model, which contains five listening stations

The amount of music offered by the system depends on what each retailer wants to offer to its customers. The largest system sold so far can hold about 150 hours of

"This is fundamentally different than most listening stations," says MUZESD project manager Mike Nevins. 'Any piece of audio on the system is available on all 48 head sets at any time. There is never any walting; every headset is like a per-

sonalized jukebox."
MUZE had sales of about \$10 milon last year, Billboard estimates Unlike some of its competitors, MUZE does not plan to market its stations to labels. "We have not gone that route," Nevins says. "Our credo is to supply the retailers with the best tools for retailing. They are our

TeleScan's Garvin expresses model. "The market told us that rather than a complex network device with a sumeric keypad lit wants] simplicity," he says. "And there is nothing more simple than a

headphone set Bob Roberts, acting VP of mar keting at Camelot Music, says, "My concern with that type of a system-and I'm sure the technology will take care of this in time-is updates. With the systems we have w, we can put in a release as soon as it comes in, and we are sure to hit the street date

Lift, which has made a name for itself by selling music fixtures primurily to independent stores, hones to break into the chain market with its new listening stations. The Lift stations, which come in single- and ive-CD versions-called HIT I and HIT 5. respectively-are activated when consumers pick up the AKGmanufactured headphones and are automatically reset and regain a 'normal" volume when they replace them. An LCD window, illuminated

when the station is in use, shows the track listing and running time. The units have been available in Europe for some time and made their U.S. debut at the recent National Assn. of Recording Merchandisers convention. The single unit carries a suggested price of \$699 and the five-CD version a price of \$1.899; both can be mounted to walls, incorporated into existing fixtures, or can stand alone in "totem"

fixtures Several U.S. retailers have been testing the stations as well, says Susanna Seirafi, marketing and sales director at the Edgewater, N.J.-based company. Seirafi declines to reveal the company's sales figures for last year, but she says Lift sold out its first stock, primarily to small chains and indice In addition to positioning the listening systems to retailers, Lift is seeking the support of labels, which are keen on being able to literally

lock in selections when the

machines are installed, claims Seirafi, "Labels like it because the key (to the unit) cannot be duplicated, so once they put it in the store it cannot be restocked," Seirafi says, EMI Records is using the Lift models as it unleashes its Soundsite initiative in independent music stores in the U.K. (Billboard, Jan.

MTI also appears auxious to challenge the well-entrenched TeleScan. For two decades, MTI, which has a 100,000-square-foot headquarters in Hillsboro, Ore., has been making electronic switching equipment, and three years ago it started to design custom listening products for clients, such as Lechmere, Boscovs, and Best Buy, that allow customers to test stereos and other audio equipment, MTI declines to reveal

We finally woke up and realized that with our expertise in the son sumer electronics industry, we had built a good base of customers that really trusted us and believed in our products, and this made for a logical move into CD samplers, Says

MTI ristional sales manager Reggie Medford says the company is developing mass-produced single-CD and 10-CD listening stations. which it will market to a rainbow of retailers, including electronics chains, music stores, bookstores and children's stores that carr (Continued on page 87,



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## Three Is The Magic Number As EMD Toughens Its MAP

ALL ABOARD: The bandwagon is really rolling now. EMI Music Distribution has come out with its "get tough um-advertised-price policy mak ing it the third major music distributor to do so. In a letter dated May 30. EMD details its revised policy, which includes the magic words "whether or not the customer requests reimbursements" on the advertising. In other words, if an account sells any EMD title under MAP, the distributor will cut off all cooperative advertising funds for a 90-day period.

WEA and Uni Distribution have already walked down that path The EMD policy includes in-store promotions as well as situations in which merchants non multiple promotions that, when used in combination by consumers, result in EMD titles being sold below MAP But it stops short of targeting advertising programs that proclaim "every CD in the store priced at \$10,99." Such promotions are

Also, it doubles the penalty to 180 days if accounts try to fool the dis ning multiple ads for a title, each tout-

popular with con-

sumer electronics

ing different prices, then sending the one that abides by MAP to EMD's advertising checking buress, while withholding those that violate MAP

EMD president Russ Bach says the company revised its MAP policy because it was concerned about the health of the secount base which in turn is hurting EMD, "We do not want leading to financial disaster for our customers," he states. "We are also concerned about the perceived value of

The discounters' loss-leader pricing strategies have made shambles of the necialty-store account base. In March 1994, when retailers went to the National Assn. of Recording Merchan disers annual convention, they pleaded with the major distributors to strengthen their MAP nolicies. PGD was by far the first major to react to merchants plight, when, in August 1994, it came out with a policy that said it would "cut "any retail account caught selling its front-line CDs below cost. That set the floor price of its titles at \$10.64, but since the other majors didn't follow suit and didn't have strong MAP policies at that time, the price war raged on

throughout 1996 and into 1996 With WEA, Uni, and now EMD hav ing strong MAP policies, a new floor price of \$11.85 or so has been established for their \$16.08 list-price titles. (EMD and WEA's MAP for that price point is \$11.85; Uni's is \$11.81.) When WEA announced its all-

encompassing MAP policy, sources say, some accounts, including Montgomers Ward and Circuit City, said they would ignore it and forgo the distributor's tising dollars. Right after that, BMG Distribution and Sony Music Dis tribution boistered their MAP policies, although they didn't go quite as far as

But now that WEA's stance has been backed by Uni and EMD, Circuit

industry's price war-is singing a different tune. The merchant is now telling the majors that it will abide by MAP Supposedly, it is even saying that it will abide by MAP for all titles, even these from the three majors whose policies have loopholes that don't stop oss-leader pricing, thereby allowing discounters to continue to draw down millions of dollars. (As usual, Circuit City hasn't told Retail Track any of this, because the company's media po icy disallows talking to the trade Since Circuit City doesn't talk to

Retail Truck, we can only speculate on why it has changed its tone. Is it because with the majors' new cettough MAP policies, the retailer is in danger of losing millions of dollars in advertising funds-dollars that underwrite its loss-leader pricing strate-

reason, since these policies have come into play, sanity appears to be returning to hit pricing (Billboard, June 1).

A LTHOUGH PGD remains the only major whose MAP policy withholds advertising dollars only for advertisements that are

in violation of its policy, sources say the distributor is having internal discussions on strengthening its policy. But even if it makes that more PGDwhich is trying to be the most our-the lead on the loss-leader pricing issue. Long before the pain being felt at the account base reached the labels, PGD came out with its below-cost pol-Sixteen months later, in December

1996, around the same time that WEA became the first to apply MAP to all advertisements regardless of who funded the ais, PGD took another step at bolstering music specialty men chants. It raised prices on CDs, which correspondingly raised MAP At the same time, PGD gave some profit margin back to retailers on the higher-

Sources say that for the first time. PGD has cited two accounts for violat ing its below-cost policy: Nebraska urature Mart in Omaha, Neb., and the 15-unit Discount Den based in Leroy, Ill. For 90 days, those accoun will be ineligible to buy front-line CDs from the distributor

Dave Ortiz of Nebraska Farniture Mart acknowledged that PGD had applied its policy to the store but refused to comment further. Discount Den didn't return a call secking com-

Now that the smoke has cleared, it looks as though about 50 ople have lost their jobs in the EMD restructuring, sources say. ome of the job losses came about when people didn't want to take new positions or move or opted for early retirement. EMI-Capitol Music North America declined to comment.



## **Disney Songs** the "Satchmo" Way!

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## Critical Factors In Retail Nosedive Outlined At NAIRD Convention

REALITY SANDWICH: The 1996 National Assn. of Independent Record Distributors and Manufacturers convention, held at the Omni Inner Harbor Hotel in Baltimore May 22-26, found the indies conducting business in an atmosphere of stark

restity During the preceding six months, the indic sector was buried in an avalanche of returns, in what most saw as a major adjustment in the retail landscape (Billboard, May 251. The convention, which hard nily never successibed to a described work levante the convoiling market tryacks confronted the downturn in business head-on beginning with the May 23 keynote

address by Mike Dreese, owner of the 15-store, Boston-based Newbury Comics. In a speech that was notable for its tough-minded approach to the industry nosedire, Dreese marched his audience through the market factors that led to the current dismal state of affairs. His listeners rewarded his candor with a standing

ovation. Dreese was blunt from the get-go, telling the audience, which included a large number of first-time NAIRD attendees, "A lot of the people in this room will not be here a year from now because of consoli-

Among the problems Dreese identified in the retail quadrant were a lack of artist development, no cutalog sales, the aforementioned massive returns, retailers major indebtedness to banks, and large accounts frozen on a rolling credit hold. As a result. Dreese observed, "there's a sentipermanent destruction of relationships out

He noted duridy that the top 35 Dun and



by Chris Morris

Paradyterest restail chains lost money in 1995. "[Minimum adsertised price] policies are still being circumvented," Dreese said. There are too many releases without demand ... A lot of it is turning into read-

kill What led to the current crisis at retail? Droese said that during the '80s and early '90s, retail chains became addicted to "OPM" (pronounced "opium"), or "other people's money." Incorrectly believing that more square footage expalled bigger sales.

#### The result, according to Dreese, was a 'massive inventory overhang" that is our

rently being remedied by a wave of returns. "Go to the mausoleum built by retailing to visit your dead product. Dreese suggested "We haven't been able to get good

cutouts," he added wryly, "but I suspect we will be able to in the near future. Deceme suppressed that even more produet could bounce back due to store closings

through late '96. The only answer to the crisis created by what he called "the dumbing-down of retail," Dreese said, is to "figure out what your customers work. He continued drolly, "Our customer

#### MUSIC SAMPLERS (Continued from page 85)

"Our base is the consumer electronica retailer, but we consider ourselves to be manufacturers of interactive merchandising vehicles, so we can create products for anyone in entertainment retail-if that ends up being a CD store or a com-nuter store," Medford says, "We intend to be the leader in the mar-

One way MTI intends to make a statement is with its pricing: The single-disc selection earries a suggested list of \$469, and the 10-CD model is \$575. Turnkey solutions can run up to \$1,630. Although executives at Lift, MTI and MUZE acknowledge that Tele-Scan has done a good job blanketing the market, they believe there is a place for their companies. We are dealing with a lot of prototype stores for the year 2010 and are trying to get speced into those designs," says Lift's Seirafi.

are not saying that anyone that has 1 000 stores is all of a sodden coing to buy our products and replace what they have, but when the life cycle [of their current stations] that's where we come into wine says MUZE is finding the

market fairly open as well, "Every major music specialty retailer has called us and is getting involved at least in a test," he says. The MUZESD systems are being tested by such chains as National Record Mart and are in commercial use at numerous Barnes & Noble and Crown Books stores, among

others Retailers seem to agree that when it comes to listening stations, the more the merrier. "The listening station is always a hit," says John Bryenton, director of retail operations at the 143-store Wax-Works/Disc Jockey chain, Wax-Works is in the process of migrating from TeleScan's single units to a listening-bar actup in its new and

existing stores. The chain has more than 850 stations in its 143 stores, "As far as we are concerned, there is plenty of room in the field," Bryenton says. "We are looking at new stores, as well as redesigning existing stores to hold a smaller version of the listening bar

Camelot Music utilizes primarily five- and 10-unit stations in most of its 388 stores. "We certainly plan to put more of them in our stores and find them to be a great benefit, Roberts says. "The question now is whether to go with more of what we bave or try something else-I'm not sure we have come to a deci

doesn't want CD-ROM. They can get that at McDonald's. They want earnings ... Our of bank-capitalized expansion, only to be blindsided by intense price competition male customers want nail polish-mainly partels and metallics." from big-box discounters and deserted by consumers whose needs weren't served by Dreese urged his sudience to learn

about the business, talk to competitors ("our sister companies"), educate employees, and, most important, "don't forget the

ttom line and to reinstate the heart in the business. Dreese closed by quoting the words of an executive in USA Today staffer Bruce Haring's current book, "Off The Charts": "Whoever heard the sound of someone falling in love with a good fiscal

More from NATRD next work







Another contest centered on KidVision composer Dove Kinnoin, Noodle Kidoovideo product from Mazy-Kate and Ashley Olsen and involved a prize giveaway from eardy company Brach's Recently, Noodle Kidoodle teamed

with kosher food manufacturer Maris chevitz to promote Craig 'n Co.'s newest release, "My Jewish Discovery," "We played 'Matzo Bingo,' using Maniachevitz's Matzo Checklar Bears as markers," says Orman. Winners received free copies of "My Jewish Discovery," Noodle Kidoodle has also run promotions with Disney's preschool line Bright Begin-

dle is currently putting a promotion together with independent label Youngheart Music, which has new releases from flambio artists Gree & Steve and new starting Joanie Bartels. Artists who appear at Noodle Kidoo-

dle receive valuable exposure. Says Rubins, "We get calls almost every day from someone new who wants to get their product in our stores." And Noodle Kidoodle welcomes the queries. Interested parties should contact Rubins at the company's Farmingdale, N.Y., head-

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ing them for \$11.99-\$13.90. Cutting prices like that is cetting a lit tle rough when albums are coming out with a \$17 list," says Boratia, "With something like the new Trugically Hip album. we moved 200 copies the first week it was out. So we're keeping it at \$11,99 for a while to try to be a little more correctitive." Kurtha ackls, "We're definitely not try

ng to compete price-wise with the cate



(Photo: Don Kaplan)

Instead, New World competes by pro available on a semi-special-order basi viding service and by chasing sales in product abandoned by the chains. For instance, the store's selection of vinyl is

About 45% of the music carned by New World Records is atternative rock

gory killers, because that would be a los-Billboard.

FOR WEEK ENDING JUNE 8, 1998 Top Kid Audio.

THIS WEEK	UST WEEK	WINES CAN CHARKE	Googlish from a national sales reports collects ARTIST/SERIES LABELL CATALOG HUMBER/DISTRIBUTE	of sample of mibal store and rack provided by IIIIIB  OR LAREL (SHELF PRICE)
			*** N	lo. 1 * * *
1	1	6	READ-ALONG WALT DESIGN EDGES SECRETARY	THE ARISTOCA
2	2	18	SING-ALONG WALT CLONEY 60009 (10.98 Casselle)	WINNE THE POO
3	3	40	WARDUS ARTISTS   CLASSIC DE MALT EXSNEY 60865 (10 98/36 98)	SNEY VOL. 1 - 60 YEARS OF MUSICAL WAS
4	5	40	WARDUS ARTISTS   CLASSIC DIS WALT DISACY 60666 (10 98 26 96)	INEY YOU. II - 60 YEARS OF MUSICAL MAD

**WARROUS ARTISTS** DISNEY'S PRINCESS COLLECTION READ-ALONG . BARNEYA BARNEY'S FAVORITIES VOL. 1 DLIVER & COMPANY WALT CISNEY 60223 (6.98 Cassette CEDARMONT KIDS CLASSICS VARIOUS ARTISTS 10 22 11 22 16

WINNE THE POOH, TAKE MY HAND DISNEY'S CLASSIC SING-ALONG COLLECTION, VOL. 1 NIL! DESAET 60898 (10.9 KENNY LOGGINS • 13 CEDARMONT KIDS CLASSICS TODOLER TUNES 13 CEDARMONT KIRS CLASSICS SILLY SONG 15 15 25 MICKEY'S FAVORITES 19 WALT DISNEY 60093 (10 98 Cassette SUNDAY SCHOOL SONGS CEDARMONT KIDS CLASSICS 14 BARNEY'S FAVORITES VOL. 2 20 BIBLE SONGS

CEDARMONT KIDS CLASSICS 20 11 CEDARMONT KIDS CLASSICS PRESCHOOL SONGS DISNEY'S CLASSIC SING ALONG COLLECTION: VOL. 2 24 MALT GISNEY 60859 (10.98 Cassets)

22 **VARIOUS ARTISTS A** DISNEY CHILOREN'S FAVORITES VOLUME 3 23 VARIOUS ARTISTS ROCK A SYF BARD

Chidonis recepting, preginal seau directs sectivitée. ◆ Picceding lindusity Acon. Of America (FMA) certification for sales of 50,0000 mbs. 4 FMA certification for sales of 1 million units, with multimilities retires interaction by a numeral fewer fire sprint for all activities selectives accepted million selection device of the selection very fire assister. Melt tree process and CC proces for MEA and EMIC basis, are suggested from Sales process mode of 0, viril at after CD precs, are equivarient process, which are processed for millerable process of 1056 billionatification, and Code position. For

"We sell some the interesting, oddbal eelectic indie 7- and 12-inchers," Karth explains, noting that the vinyl mix als contains some singles from local band "Usually, the viry! mix is completely not mainstream stuff for die-hard viryl fans

The merchant says that in the future, h would like to add more celectic, folk, isn and world music to the store's mix. "W don't have any radical changes planned he says. "If snything, we might decrease our essette mix and maybe incresse or miscellaneous items a little bit. A major factor in the store's suc

has been its location. Situated on Elm wood Avenue in a part of town referre to as the Elmwood strip, New Worl Records has become a familiar part of th downtown seems in an area that contain a mix of arty more-and-top boutiouss an larger retailers such as Pier 1 and Block buster Video. The store also benefits b having Buffalo State College only a fer

The area has gained the attention of some of the notion's larger retailors. Has ever Kortha and Borotin feel that they new neighbors do not pose much of threat, "MediaPlay, Borders, Circuit Cit and Target will be coming into the are by next year. But none of them offer direct competition," says Kartha. "They're re actly doing what we're doing, and nor of them are really staking out urban to

ritory; they are mostly going for the sul Boratin adds, "Stores like those nee oiume, and that serves us well, since the wipe out the midrange chains. So the actually do us a favor, since we sit at th bottom of the food chain."

The store's ability to survive is a refle ion of its management's attitude, "We\ found our niche, adapted well to our env ronment, and busically stayed somewhat says Boratis the same over the years. But we haven't been sticking our head inside of our shells. We've been keeping abreast of trends and have tried to stay ne step shead of the competition." New World Records takes advantage of its ties to the local music scene by including memorabilia from various artists in some of the store's displace. For example, a pair of white loafers that appeared on the cover of a new album from Buffalo band Them Jazzbeards recently spent some quality time hanging in the front window

These are the actual dirty white loafers from the album cover for 'Dirty White Loafers,' " Kartha says, pointing to the pair of scuffed and stained shoes sitting on his desk. Also, a recent window display featured various items provided by recording artist Lance Diamond.

ing that you'll see in a lot of other stores. says Kartha, adding, "I guess it all just helps to show our bands-on contact with the artists and masicians here."

Billboard. FOR WEEK ENDING JUNE 8, 1996

## Top Pop. Catalog Albums.

GREATEST HITS

THE ARISTOCATS

AUGUST & EVERYTHING AFTER

THE LEGENDARY PATSY CLINE

SLEEPLESS IN SEATTLE

GREATEST HITS, VOL. 1

GREATEST HITS

SO FAR SO GDOO

GREATEST HITS

2H	WES	ARTIST LABEL & NUMBER DISTRIBUTING LABEL (SUG. LIST PRICE) TITLE
,	1	# * NO. 1 * *  BOB MARLEY AND THE WAILERS A LEGEND
2	2	BEASTIE BOYS A UCENSED TO ILL
3	3	MMMY BUFFETT A" SONGS YOU KNOW BY HEART MASSON TO WILLIAM
1	4	RAGE AGAINST THE MACHINE A RAGE AGAINST THE MACHINE
$\neg$		TRACY CHAPMAN A' TRACY CHAPMAN
$\overline{}$	П	NINE INCH NAILS A" PRETTY HATE MACHINE
1	7	SOUNDTRACK A' GREASE
7	6	PINK FLOYD A " THE WALL
1	8	PRINCED ON A " DARK SIDE OF THE MOON.
1	5	METALLICA A* AND JUSTICE FOR ALL
16	15	CDCMA (COLUMN SECONO)
11	9	THE SMASHING PUMPKINS A* SAMESE DREAM
12	13	VEST NUMBER OF STREET
13	10	JOURNEY &* JOURNEY'S GREATEST HITS
14	17	AMI HENDRIX A THE ULTIMATE EXPERIENCE
15	12	MANUS TAYLOR A* GREATEST HITS
16	19	VAN MORRISON ▲ THE BEST OF VAN MORRISON
17	15	ELTON JOHN A GREATEST HITS
18	25	ANIS JOPLIN A' GREATEST HITS COLUMN 12144 THE TOTAL OF
19	14	CAROLE KING A" TAPESTRY COLLARIA 1/500-1758 (SV1150)
	24	PATSY CLINE A: GREATEST HITS
	29	METALLICA A' RIDE THE LIGHTNING MIGHTNING MIGHTNING
	21	CREEDENCE CLEARWATER REWVAL & CHRONICLE VOL. 1
_	20	STEVE MILLER BAND & GREATEST HITS 1974-78
	25	SOUNDTRACK & TOP GUN
_	35	METALLICA A MASTER OF PUPPETS
$\overline{}$	32	THE BOORS ▲ THE BEST OF THE DOORS
	22	ENIGMA A THE CROSS OF CHANGES
_	30	ENC CLAPTON A TIME PIECES - THE BEST OF ERIC CLAPTON
	23	ACIDC A 1 DACK IN DLACK
		THE REATLES AT SOT PEPPER'S LONGLY HEARTS CILIR BAND
-	11	THE BEATLES A' ABBEY ROAD
-	35	MADONNA A* THE IMMACULATE COLLECTION
_	34	EAGLES A™ THEIR GREATEST HITS 1971-1975
	27	LYNYRD SKYNYRD A BEST-SKYNYRD'S IMMYRDS
_	37	MOREOUS CONTROL OF THE CONTROL
	33	FLEETWOOD MACA: GREATEST HITS
-	33	SOUNOTRACK A DAZED AND CONFLISED
37	48	UZ 4" THE JOSHUA TREE
38	50	
20	0	LED ZEPPELIN A" LED ZEPPELIN IV

■ indicates part or present Heatserier title: © 1996, Billbound/8PI Communications, and SoundScan, I

SOUNDTRACK

SOUNDTRACK A

PATSY CLINE

SANTANA A

COUNTING CROWS A

HANK WILLIAMS, JR. A

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## The Enter\*Active File

## **Tiger Offers Low-Cost Internet Access**

BY DOUG REECE LOS ANGELES-While the lion's share of attention to set-top Internet-secess machines has been subbled up by such large companies as Sega, Philips, and Oracle (Bill-board, May 18), Tiger Interactive is sneaking in the first Internetaccess device to be sold for less

than \$150. The Tiger Learning Computer. which will street in mid-September, is based on Apple He technology and is capable of text-only Internet use and E-mail when the user purchases an additional modern. With a modem, which can be bought for as little as \$50, bare-bones Internet access is available for less than \$200. Many industry analysts have criticized pricier set-top units, which offer graphical access to the succeed with consumers. The system, which comes with six ROM game cartridges, is the most inexpensive set-top Internet-access vehicle available today.



Stewart C. Sims, senior VP of marketing for Tiger Electronics Inc., says the company is seeking a unique niche audience, different from that being targeted by other "In a place like [the Electronic Entertainment Expo trade show, held recently in Los Angeles), we

he says. "We are sticking to the fundamentals, with a great price for a very large audience that, in another environment, might not be able to be exposed to computers. "Our vision is quite different

from Sega or [Apple's] Pippin. Neither of those have computing capability. We wanted to produce a computer designed for children, using proven technology and selling the power of a computer at the lowest possible price.

In fact, Sims says that the Internet and E-mail functions of the computer will be promoted only peripherally to the system's main

the better

"The [Internet and E-mail] enhancements are things that purents will be interested in for their

on Twin Cities Public Talevision



equipped with six ROM game cartridges and retails for less than \$150.

tainly inform them of the various services that are available, but we suspect the system will primarily be used as a computer, followed by smaller research applications or children," he says, "and we will certhe Internet and E-mail to friends or family members." The laptop computer, which is built with a mouse and two car-

tridge ports for program play and word-processing storage, will bave more than 40 linensed titles available this year. Cartridges will retail in the \$10-\$15 range, with two titles

the biggest complaint people have about using the Internet is the time Software developers, such as Scholastic, MECC, and Ontimum. it takes to find everything, with these areane addresses. So the more have already licensed some of the you can provide an index for them, 40 Apple He titles that will be given new life on the system this year. For Orbis, "Classical Music Pre-The majority of these will lean view" represents an opportunity to ward educational programs, such use its services to support the arts The company backs several cultural projects in Minnesota, including a

as "Critical Thinking/Math—Sort-ing The Snorks" and "Famous Places & Times." However, game site for the state and one for the titles, such as backgammon and Greater Twin Cities' Youth Symchess, will also be available. phony, and it provides underwriting support for the "Internet!" program Sims says that Tiger also has hopes that a portion of the adult audience looking for basic comput-Christenson, a longtime fan of classical music, says, "[Arts funding ing programs and Internet access family computer while children can move through the various programs

as they grow. Ten years ago, people were paying several thousand dollars for I the Apple Hel, and they thought it was terrific," be says. "The world has

bilities, but the basic activities, like spreadsheets, word processing, and connected information services, have remained fundamentally the same, and this software will do all of that. Perhaps an added draw for stu-

dents and adults is the Learning Computer's printer port, which supports laser, DOT matrix, and bubble-jet compatible printers. To promote its new product, Sims says, Tiger will focus on educational conferences and develop a mar keting program for schools and teachers; the company hopes to generate interest in using the com-puter in classrooms. Tiger says approximately one-third of the computers in the nation's elemen-

tary and high school classrooms are Apple II's.

The company also plans to par----ditional retail promotions, says Sims,

**Live Music Cybercasts Bring Concerts Home** NETCASTS OF NOTE: More labels are beginning to use live performance netcasts as a standard way to promote

their music acts on the Internet. Several high-profile neteasts have taken place in the past week, including events with Spin Doctors, Porno For Pyros, and Afghan Whigs Spin Doctors played a live cybereast May 29 to thousands of Internet users. are accessible only to a limited number of listeners at any given time. However, Spin Doctors concert contained a higher audience canacity than usual. The event, which used RealAudio software, was accessible at sever-World Wide Web sites, including a Digital Stadium site at bttp://

spindoctors inch.com and music video

programmer Much Music's site at

http://muchmusic-usu.com. Warner Bros. used the Internet to world premiere the new Porno For Pyros album, "Good God's Urge." The album, which was released May 28. debuted in its entirety on the Internet on May 23. As with the Spin Doctors performance, the Real Audiodelivered event was accessible at multiple Web sites thus reaching a larger than usual Web audience. The allows exhangest was accommunical by a choreographed slide show that fea-tured the album's artwork and other

graphies. Afghan Whigs played an Internet concert May 30 at http://www.elek tra.com. The event used RealAudio for audio and Xing's StreamWorks for

The Tragically Hip played May 31 in Atlantic's "Digital Arena," which recently opened at http://www. atlantic-records.com. The site has already hosted live concert events by Tori Amos, Jewel, and Duncan Shiek,

LIFE AFTER SEARS: Music will continue to play a key role in the content developed by Prodigy, the online service that was recently sold by Sears

and IBM to International Wireless Inc. and a group of Prodigy executives. In mid-May, Prodigy debuted a weekly Web talk show, "Rant & Roll" at (http://rant&roll.prodigy.com). moved on in terms of graphic capawhich is accessible to anyone on the Web. The online chat program, which takes place Wednesdays at 10 p.m. EST, addresses a different musicindustry topic each week. For example, a recent edition featured Mercury Records president Danny Goldberg and SST Records founder and artist Gree Ginn, who discussed and debated the "mainstreaming" of modern rock music. The site was developed by Prodigy VP/GM of music Sundy Smallens, who recently joined the compa-

> was senior director of multimedia. Prodigy has also Isunched a new Web magazine, Stim (http://www.stim.com). which will be updated monthly with original editorial content. Stim, which is aimed at the Generation X demographic, uses CU-SeeMe, Java, and Prior to the sale, Prodigy arquired a stake in SonicNet, which is one of the more popular original music sites on the Wah

ny from Atlantic Records, where he

#### **Touch Of Classical Comes To The Web** Internet Site Offers New-Release, Performance Info Parker says, "I understand that

BY CAROLYN HORWITZ Buy senior buyer of elasalest music NEW YORK-In an era when children are more likely to prefer video games to Verdi, music industry veteran Bill Parker is merging computers with classical music on the W Wide Web site "Classical Music Preview," a one-stop destination for Web surfers who are seeking information on the latest classical music releas-

The new site (http://www.orbis.net/ emp) is divided into three sec-tions; "Classical CD Releases," "Performing Arts," and "Bill Park-The first section provides a list of

new classical music recordings for each month, from virtually every "So it just fell from the sky," says Parker. "I thought, 'What am I qual-ified for?" And I thought about how I label. A link from each release connects to the site of its respective label. The listings are arranged by know everybedy in the record busidistributor and, within each section. ness, and nobody has a site where by individual label in order of cata you can see what everybody is doing log number. Only recordings on CD in one place. So that's the idea I are listed, and some have attached came up with: It would be everyreviews by Parker. body's new releases under one Recordings stay on the list for umbrella, with links to their indiapproximately 90 days. This section of the site also includes a list of (and vidual sites when they have them "And then I thought we should links to) retailers and contact numthrow in performing arts organizabers for mail-order companies that tions as well, but limit it to classical nell classical releases music and target the person who wants a place to fan out from, to find The second area of the site, "Per-forming Arts," is a list of links to where to buy records, where to get Web sites for classical music pertickets for concerts, what's new on forming organizations, such as sym-

and opera companies. It lists only those organizations in the U.S. and While there are other classical Canada that have public schedules. music sites on the Internet, the list Parker hopes to one day add interof new recordings is unique to "Classical Music Preview." Parker nal organizations. says that without his service, Inter-The "Bill Parker" area includes a biography, information on purchasnet users who want a complete list ing his book "Building A Classical of new releases would have to look Music Library," and details on his up the individual sites of each lecture series and cultural tours cord company, as well as those of Parker, a recent retires from a 30 the distributors. Many classical fans year career in the record industry that ended with three years as Best aren't familiar with those sites, he

Internet by chance. While getting his mail one day, he realized that he had received two copies of Opera News. The extra magazine was addressed to Mark Christenson, and Parker looked up his number and Christenson, it turned out, is resident of St. Paul. Minn.-based

Orbis Internet Services, and he remembered Parker from his 17 years announcing classical programs on Minnesota Public Radio, Christenson asked Parker if he would be interested in collaborating on a Web site and "Classical Mosic Proyects

it's part of the philosophy of this business as well. We want to be a good corporate citizen. The site has been up and running since April 29, and enhancements, such as a key-word search, are in the works. Within the month, Parker will add a list of the current classical music Grammy nominations and winners that will stay up throughout the year, and Christenson would eventually like to embellish the site with more graphics and logos and, perhaps, audioclips.
While the site is currently funded fully by Orbis, it is possible that after a few months advertisers will recordings, and where the Web sites be sought. Since Parker wants the are for the different record companew-releases list to be as comprebensive as possible, there is no

charge to labels to provide their iuet informatio "The main thing is to provide this service to people," he says. "It's something that I can do and that I enjoy doing. I think very few people uld have the knowledge and/or the contacts to do it, and even if they did, they wouldn't have the time . If I make a lot of money, great. And if I don't, it's still worth doing. So I figure I can't lose."

phony orchestras, chamber groups,

## Home Vide



Street Signs Of Laredo. When Cabin Fever Entertainment needed a national advertising campaign for "Larry McMartry's Streets Of Laredo," the Greenwich Conn.-based company decided to start in its own front yard. An 8- by 20-foot benner was created to hang over the front of Cabin Fever's headquarters, which border on Connecticut's main interstate, I-95. More than 2.3 million cars drove by during the May 1-21 display, say stats officials. Talk about free advertising.

## **Home Video's Latest Outlet: Computers** Studio Web Sites Offer Advertising Opportunities

■ BY STEVE TRAIMAN

court, which will have to decide "whether all or any of this

titles or translations into English, even though the infor-

mation is on file. A Hammer cult favorite, "The Quarter-

mass Experiment," is also known in the states as "The

Creeping Unknown," which is not in the Federal Register.

One observer says, "You've got to question how ade-

Berne Convention seven years after joining. In the

process, the longstanding axiom that a movie out of copy-

such as Alameda Films, Cinematografica Julisco, and

Clara Films Mundiales, sought return of "a hage amount of material," an executive notes. "They obviously were organized." Most of the titles aren't known to non-His-

anic audiences, except for two by Spanish filmmaker

rants, including Hammer, Lumiere (seeking TV series "The Avengers"), and Arrow Film Distributors, which claimed "The Millionairess," starring Sophia Loren and Peter Sellers, and "Trial And Error." Hammer, listing 141

features, had been dormant until new ownership took over

Management recently struck a deal with veteran director

right could never fall back in has been reversed. The immediate impact of the Federal Register list like ly will be felt in Hispanic communities in big cities and throughout the Southwest. Movieur convright owners

ais Buffuel, "Los Olvidados" and "Nacarin," English-language titles were limited to handful of appli

quate is the notice. How is

a PD company supposed

to know?" A lawsuit might

be needed to settle what

he considers "a major

defect" in the new provi-

sions. "Under the law, the

Copyright Office is sup-

posed to supply documen-

a stickler on the issue of

proper notification

Women Without Men" was seen here as "Blonde Bait.

action by not publishing the alternate names to var

The Convright Office might have left itself open to legal

NEW YORK-Among the numerous ways to advertise videos, a World Wide Web site on the Internet is considered one of the best. With it, studios can directly access consumers and give them information about contests and new releases or even provide the address of the closest store where they can rent or purchase product. Activity on home video Web sites is growing, with as many as 5 million hits per day after a hot new release, promotion, or special offer is announced. Conservative industry estimates say

surfed the Internet actively last year, a figure that could double by the end of

Suppliers emphasize that their goal isn't to sell videos but to use the Internet's promotional power to drive consumers into video stores. Since launching its Web site in

March, Paramount Home Video has added 1,500 video stores to its "Store Search" feature, according to Jack Kanne, executive VP sales and mar-The feature allows Web site visitors

to locate video stores in their neigh horhood by typing in their sin code. At lumeh, the site listed short 4,000 retail Store Search" is linked to 29 large

and small chains, such as Greenvil S.C.-based Moovies, with more than 150 locations: Easy Video in New Jersey: Spec's Music in Florida: Advanced Video in Amherst, Mass.; Movie Show Video in Dallas: Oxford Video in Atlanta; and Laser Discovery in Northern California. Paramount will list am dealer's location and Web site address on its site at no charge. "We're continually adding locations.

at each retailer's request," Kanne says. On the fun side, visitors can play Paramount's 'The Great Video Rescue interactive mystery game, which looved more than 500,000 hits in its first 30 days on the Internet, Kanne

By mid-June, Paramount plans to list about 200 catalog titles on the site. as well as an update of new titles heading to stores. 'It has been an interesting learning experience. It has been fun, and we hope more retailers keep tuning in," Kanne sava

MCA/Universal Home Video is repsented in "The Ul Room" section of the MCA "Cyber-

walk" Web site. "We're targeting consumers as part of the overall marketing plan for each title," says VP of marketing Crais Relyea, "and we're averaging more than 1 million hits per month."

Relyea says several titles have benefited from online exposure, including "Casper" and, more recently, "Babe For the Academy Award-winning " MCA developed a pig trivia contest, an interactive game in which kids can help Babe herd sheep, and a Rabe mini-storybook that kids can color on the site or download.

MCA piqued consumer interest for the direct-to-video rental title "Tremors 2: Aftershock" with the Graboid Game, which challenged Web site visitors to hunt for the giant as featured in the movie. MCA also offers "Kids Playroom

which features the "Timmy The Tooth" "We don't have any specific program for retailers at this time," Relyea says, "but with thousands of new families visiting the Internet, it's an effective

advertising bonus that alerts consumers to what's new at their video store Since 20th Century Fox Home Entertainment launched its site last July, it has seen visits spike to more

than 5 million per week, according to VP of marketing Ruby Randall. (Continued on page 34)

## **Demand For Reclaiming Foreign** C'rights Less Frenzied Than Expected

HEIRS, IF THEY WANT: The first wave of copyright rns has struck, and vendors of public domain titles haven't been swamped. In fact, they're hardly wet Section 104A of the Copyright Act took effect Jan. 1, storing ownership of foreign works-primarily movies and music-that had passed into the public domain here. Pwo conditions apply, according to an article in the Novem ber/December issue of Film Comment magazine: Each title whose copyright is revived must still be protected in its country of origin, and the natural term of copyright in the U.S. (75 years for

movies) must not have expired. This simplicity would seem to guarantee a flood of applications from overseas rights holders who want to reclaim their herds of video cash cows-or so the thinking went. But,

by Seth Goldstein Section 104A came into being thanks largely to the lob-

thus far, that's not the case in practice. Except for Mexica movie makers and the U.K.'s Hammer Film Productions, renowned for its horror estalog, the U.S. Copyright Office bying efforts of the studios, which wanted Hollywood titles has received relatively few applications, we're told. "Every protected overseas. The fear was that foreign states, seeone was expecting that millions of works would be reclaimed," says one observer in wonderment. "It was a ing movies pass into U.S. public domain, would practice the art of quid pro quo on their turf. Now, with Section 104A, the U.S. is in compliance with Article 18 of the

real surprise that the list is so short. The public domain market isn't dented The list in the May 1 Federal Register ran nearly 16 pages, three columns each, but at least half its length was devoted to classical, pop, and incidental music, such as a University of Florida fight song. The French, who consider restlie domain on insult to the notional honor reland nary a peep. "There was no French material there," our source continues. "They clearly did not bave their act

Delinquent owners might respond, "What's the rush!" The Copyright Office will continue to accept applications through the end of next year, publishing lists every fo is (the last will appear in the Federal Register in mid-1998). When that window closes, copyright holders can pursue titles on their own, although the effort will be burdensome and costly Imagine, for example, tracking down the 500 or so mail-order houses whose catalogs list Once the violators are properly notified, whether in the

Federal Register or by individual application, these so-"reliance parties" must stop making copies immedistely, but have a year to sell off inventory. finished," an exceptive notes. Or are they? Film Comment notes that "troublesome portions" of 104A, such as forbidding the use of unlicensed footage in a made-in-the-U.S.A. documentary, likely will end up in

Richard Donner to remake some of them. Reclaiming rights is one way of starying the market of had copies of the original movies, which can be reissued er to celebrate the arrival of the next theatrical edition. For Hammer, at least, Section 104A might be a new lease on life for still feisty inventory that stands a chance at being rediscovered by a '90s audience.

tation," he says, noting that the Supreme Court is

## **JENNY'S** SINGLED OUT.



As co-host of MTV's Singled Out, one of People's 50 Most Beautiful People, and an all-time favorite Playmate of the Year. Jenny McCarthy has taken the world by storm. But only Playboy has Jenny at her hottest in this video exclusive, The Best of Jenny McCarthy, featuring never-before-seen footage. Stock up now and get ready for superstar sales!

PI-AYBOY HOME VIDEO

# THANK YOU VIDEO RETAILERS FOR A RECORD-BREAKING RELEASE.



22 MILLION NET UNITS SHIPPED SINCE AUGUST 1995.

35 MILLION NET UNITS SINCE ORIGINAL VIDEO RELEASE DATE.





#### HOME VIDEO'S LATEST OUTLET: COMPUTERS

"We launched six weeks before the Star Warn' trilogy hit stores last sum mer," Randall says, "and logged about 20,000 hits over the first weekend." Fox also used its site to start spreading the news that "The X-Files" was coming to video stores.

(Continued from page 91)

Prior to the release of the first six enisories of the television series. For nut un a trivia contest on its site. Before long, Randall says, site visitors were talking about the videos online. generating added publicity before the tapes arrived in stores in March. Fex's newest attraction on the site i information about the "Die Hard" tril-

For film buffs. Fox's site features an interactive film library section divided into eight decades and listing more than 2,000 titles. Each decade has three in-depth interactive areas, which are updated quarterly with new titles.

"We're currently redesigning the site and developing a proprietary statistical package that will utilize tracking information from visitors for our short- and long-term marketing plans," Randall says. The supplier recently put up a new

page for the May 28 release of "Dunston Checks In" and will tie in with the theatrical premiere of "Independence Day" July 3.

The "Dunston" page encourages participation from kids and parents and includes a contest featuring \$25,000 worth of Zenith consumer elec-

tronics as prizes. Walt Disney Home Video is expand-

ing the scope of its section of the Disney Web site, which went active earlier this year, says promotions VP Max In addition to highlighting the Man-

WASHINGTON, D.C .- CDnow, the



Wide Web site, which highlights catalog and new releases, such as "The Aristo cats," in an effort to entice consumers to purchase the title and other Disney product at their local video store.

terpiece Collection and Family Film videos and other Disney favorites, the site offers visitors details about the various relates offered with "The Aristocata The site also features a "Winnie The Pooh" coloring book, which can be viewed

online or downloaded for later use. "We're taking a look at a number of additions to the site over the next six to 12 months," Goldberg says, "and we'll have a big promotion tied to 'Aladdin And The King Of Thieves 'Oliver & Company,' and 'Toy Story,' Those titles are scheduled for release during the third and fourth quarters. Most studios use a Web site as an additional advertising tool, but Warn er Home Video will use its site to debut.

DVD, which will possibly arrive on the narket this fall. "Internet users are among the most likely to be IWD perchasers, and we see the site as a good way to communicate with them," says Warner director of market develop ment and special markets Tara Hub-Following are select home video sup-

plier Web site addresses Buena Vista Home Video, http:// www.disney.com. MCA/Universal Home Video, http://

MGM/UA Home Video, http://www

Paramount Home Video, http:// ww.paramount.com/home video. 20th Century Fox Home Entertainnent, "The X-Files," http://foxhome.

com/trustnol

Turner Home Entertainment, bttp://www.turner.com. Warner Home Video, http://www. homevideo.warnerbros.com

## CDnow's Web Site Now Offers Video

Next Up: A Separate Home Page Called Movienow ■ BY CATHERINE APPLEFELD OLSON music titles from its World Wide Web says. "There are some Web sites that buse to its product offerings.

nearly 2-year-old service that sells

site, has added a 35,000-video datainitially, consumers can enter the video portion of the Internet site (http://www.ednow.com) by clicking on the "Find Movies" button on

CDnow's main menu. Searches are available by title-inventory includes both movies and special-interest videos-and actor. When a title is called up, the price of the video and its rating are provided. CDnow, which had shout \$6 mil-

lion in music sales last year, also plans to debut a separate bome page, Movienow, which will include the selling interface as well as beefed-up content such as movie reviews and news

"The goal is to have separate stores and separate environments with common links between them, says CDnow president Jason Olim. CDnow has been part of the distribution pipeline for multimedia pub-lisher Corel's "All Movie And Video

Guide" for about a year. The latest move represents the first time the company has opened a fully stocked video store on the Net. Olim says. "We developed a special technol gy for [Corel] to facilitate retail fulnt, so we've had the capability to sell videos for some time," Olim sell a couple of videos here and there, but there are no other movie stores online with this kind of selection. As with its CD and cassette business, CDnow is working with onestops to fulfill distribution of its video product. A purchase off the CDnow site includes a \$4.95 shipping charge per order.

Promotion of the new video store is designed primarily for the Interset. We will take the typical avenues, partner with other sites, and do online marketing," Olim says. "That's what we do

Word of the venture raised a few rows among retailers. "The technology is here, and I'm not surprised that some form of

retail would take advantage of it," says Joe Pagano, video merchandise manager at the Best Buy chain. "Now it is up to the consumer to make a choice as to where he wants to nurchase videos and how he wants to

Although Pagano does not envision Buy's sales in the near term, he's not another form of competition. Pagano says. "It's just like another retailer opening its doors down the street.

Billboard.

WEEK

## Top Video Rentals. COMPILED FROM A NATIONAL SAMPLE OF RETRIL STORE REVIAL REPORT

FOR WEEK ENDING JUNE 8, 1996

3 2 mile dans Label Distributing Label, Catalog Host 8 4 WAITING TO EXHALE ( Angria Essueti 4 4 THE MONEY TRAIN IS Octumbia TriStar Home Web Masley Seigns Moncy Harris 4 5 11 BRAVEHEART OF Sophie Marcean 3 4 THE BRIDGES OF MADISON Warner Home Video 13772 6 6 10 DE FOR (IC Matt Differs 7 34 2 JUMANUI INC Columbia ThStar Home Wides THE AMERICAN PRESIDENT (FG-13) lywood Fictures Home Vide Lavery Tate 9 A 2 DEAD PRESIDENTS (II Buena Weta Home Word \$263 DWs Tucker 10 7 3 HOW TO MAKE AN AMERICAN MCAUniversal Home Video Uni Dell Coro 82565 Misona Ryder Dermet Hybro Holywood Pictures Home Vid Mary Steenburger Soon Palmick Flore 11 NEW POWDER (FG 10) New Line Home Video Turner Home Entertainment 3371 12 5 5 HOW AND THEN PEUT 13 10 15 THE USUAL SUSPECTS OF Pel-Gram Video 8006302273 Gebrui Dynno

14 11 3 WHITE MAN'S BURDEN (I) H90 Hurse Vote: \$1295 Harry Feldorte 15 15 10 RARE O GO MCAUniversal Herne Weles Uni Dati Corp. 82453 James Contract Columbia TiliStar Home Wideo 8 DEVIL IN A BLUE DRESS (II) ionether liver Done Walt Disrey Home Vides Buens Wals Home Vides 7760 17 16 3 TOM AND HUCK PID 18 12 7 STRANGS DATE OF ForMale 892905 19 14 13 converse in Suppress Weave 20 18 10 ASSASSINS (0) Warner Home Video 12987

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26 22 15 DANISEROUS MINDS (II) Hollywood Pictures Home Vide Sunta Vista Home Video 5751 Michelle Phother 27 24 7 HOME FOR THE HOLIDAYS (FG. 13) PMyGram Vices 8006344731 28 20 2 CARRENOTON OF 29 26 5 CUTTHROAT ISLAND PC 12 Matthew Movins 30 27 10 ACE VENTURA: WHEN NATURE Warner Home Video 23500

31 30 3 MR. STITCH 00 56051-3 Hollywood Pictures Home Video Andle MacCowell 32 23 5 UNSTRUMS HEROES (NO. 33 31 10 MUNICUS MEDDING IN 56 Huster Miramas Home Entertainment 34 NEWS A MONTH BY THE LAKE PC MCA/Universal Home Video Urs Det. Corp. 42730 35 35 10 CLOCKERS + 10 John Turture 35 29 11 A WALK IN THE CLOUDS PL Dunkan Bana 37 37 8 CRUMS PI Calumbia TriStar Home Vide Foliet Cross

38 32 11 THE AROTHERS MCMULLEN (I)

the Internet service eating into Best 35 33 9 OPERATION DURING DROP (FG) dismissing it, either, "It certainly is 40 30 30 HEVER TALK TO STRANGERS HIS • TIA, gold certification for a minimum of 125,000 units or a dollar volume of 59 million at retail for finestrically released programs, or of all least 75,000 units and 51 million at upgarded retail for montheritizat like in minimum sale of 25,000 units and solution volume of 518 million at setal for theoriests, research programs, and of all least, 50,000 units and 25 million at supported retail for theoriests, research programs, and of all least, 50,000 units and 25 million at supported retails for contractantial lites. (• 19%5, Biblioantified Commenciation).

on the internet at

Buena Hista Home Motor 5743

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## LIVE's Dollars And Scents: MGM/UA's Doggone Deal

N THE AIR: LIVE Home Video will tour with Glade scented revelucts for a Christmas promotion featuring a \$6 rehate

Consumers who purchase two Glade "Holiday Scents" products and one of five LIVE titles will get their money in the mail. Included in the offer are "Frosty The Snow-man," "Frosty Returns," "Rudolph The Red-Nosed Reindeer," "Santa

Claus Is Coming To Town," and "The Little Drummer Boy." Each

title in the collection is priced at \$12.98.

The rebate will be advertised in a free standing insert scheduled to hit approximately 65 million house holds Nov. 10 and on Glade in-

by Elicen Fitzpatrick store displays

which are in more than 40,000 out-

In addition, Tony's Italian pastry-crust frozen pizza will offer a \$1 discount on LIVE's entire Christmas Classics collection dur ing the fourth quarter. More than 10 million pizza boxes will include a coupon, which can be instantly redeemed with the purchase of any

of LIVE's 13 Christmas titles, each stickered to alert consumers of the Glade and Tony's offers. Another coupon inside each of the videos gives consumers a free sitting and 8- by 10-inch color portruit from Lifetouch Studios. While

getting their picture taken at a Lifetouch location, consumers can pick up an instant coupon worth \$2 off any new Christmas Classics title. The promotion is scheduled to start in October.

Among the new titles joining the line are "A Monster Christmas" and holiday episodes of the "Littlest Pet

Although LIVE's Christmas collection has been a staple for the company for years, VP of sellthrough and multimedia Tim Fournier says this is the first time it will have tie-in partners. "The rebate partners were what was missing in the past," he says. "With them, we'll be able to move to another sales plateau."

Last year, the 11-title collection shipped 4 million units. Fournier expects the rebate partners to nerease shipments by 30%-35% However, since suppliers give retail ers a return rate as high as 40% for seasonal product, Fournier won't predict final sales. "We'll see what it looks like in January," he says. In 1995, about 25% of the total shipment was returned. For non-

seasonal product, return rates normally run 10%-20%. LIVE's holiday uct will be available at retail Aug. 27 under the Family Home Entertainment label.

A DOG'S LIFE: Consumers will be able to get \$10 worth of rebates a Malibu beach house.

when MCM/UA Home Video releases "All Dogs Go To Heaven 2" Aug.

Priced at \$22.98, the title will ome with a \$5 rebate from Hormel Foods and \$5 from MGM/UA, avail able to consumers who purchase "All Dogs 2" and five food items The offer will be advertised in a free-standing insert distributed to more than 52 million bouseholds at

MGM is also offering a \$5 rehate with the purchase of "Ali Dogs 2" and the original "All Dogs Go To Heaven at \$14.95 sug-

gested list. LONGTIME mation appolier Central Paris Media has rest together a con-

sumer contest for the Aug. 6 release of "M.D. Geist The title, priced at \$19.95, will feature a sweepstakes awarding an animation cel from the movie signed by director Kolchi Ohata.

as well as a matching original pen cil drawing and certificate of Two first-place winners will receive an "M.D. Geist" phone eard, a director's cut of the title, and the "M.D. Geist" graphic novel. Three second-place winners get a copy of the video and novel four

II: Death Force.

fourth-place winners will receive the novel Entry forms for the sweepstakes will be packed inside each "M.D.

Geist II" box. Consumers may also send entries to New York-based CPM without purchasing the title. All entries must be received by

FINAL E3 WORD: CD-ROM. hard to install and expensive, also doesn't have much appeal to women. It's another obstacle this young industry can ill afford to have in its path.

"There's a graveyard of titles companies thought women would buy," says Infotainment World president Patrick Ferrell. "You can't put a game out with 'Barbie' in the title and expect women to buy it. That's not the way to get female dollars in the revenue

San Mateo, Calif.-based Infotainsent World was a co-sponsor of the Electronic Entertainment Expo. held May 16-18 in Los Angeles. The good news is that Sega 45% of the purchases of titles from the "Sonic The Hedgehog" series.

which lacks the blood and guts of most other games. Mattel Toys' "Barbie Designer" CD-ROM also gets high marks for its clothes putens and fashion-show option, Now oung girls have something to do other than host a slumber party at

## Ton Video Sales

жен	WEEK	ON CHART	COMPILED FROM A	NATIONAL SAMPLE OF LETAL STOLE SALES		-8	,	Suggested Lie Price
2883	TSA1	WKS	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Patent of Patents	Pille	35
	Т			*** No. 1 ***				Г
2	17	2	JUMANJI	Columbia TriStar Horse Video 11743	Robin Williams	1995	10	15.95
	2	5	THE ARISTOCATS	Writ Disney Home Video Surna Vista Home Video 0252	Asimated	1570	6	25,00
	1	5	WAITING TO EXHALE	ForWideo 8946	Whitney Houston Angela Bassett	1995	a	15.00
1	1	н	HADE	MCAUswenut Home Video Uni Diet, Corp. 82453	James Cromwell	1955	6	22.94
5	5		PLAYHOY: 1996 PLAYMATE OF THE YEAR	Playboy Hame Videa Uni Dist. Corp. PSV0785	Stucy Sarches	1996	MI	15:55
	5	10	PULP FICTION	Minumus Home Entertainment Suena Vista Home Video L438	John Travolta Samuel L. Jackson	1993	R	15.50
	5	1	TOM AND HUCK	Wort Disney Home Video Suone Vista Home Video 7769	Jonathan Taylor Thomas Bred Rentio	1995	PG	15.95
	5		PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Det. Corp. FBV0792	Virtous Artists	1206	16	19.05
	11	,	THE X FILES: PILOT/DEEP THROAT	ForWater 1996	David Duchovey Other Anderson	1353	162	15.00
10			IT TAKES TWO	Warner Family Entertainment	Many-Kidg & Aphley Close	1984	rg.	22 10
11	÷	11	POCAHONTAS	Warner Home Video 14600 Walt Disney Home Video	Reside / day	1995		-
-	5	ш.		Suona Vista Home Video 5741	Druge Wilds		<u> </u>	26.98
12	NE	_	DIE HAND WITH A VENGEANCE	ForWideo 8858	Samuel L. Jackson David Duchovny	1995	R	15.55
11	10	*	THE X FILES: FALLEN ANGELIEVE	ForWideo 8937	Gillian Anderson David Duchovay	1953	ж	19.10
10	11	8	THE X FILES: CONDUIT/ICE	PorWideo 3923	Giltun Anderson	1953	162	19.00
15	11	2	THE MANY ADVENTURES OF WINNIE THE POOH	Wult Disney Home Video Disens Valls Home Video 7074	Accreted	1377	c	26.10
18	11	11	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Am Cerrey	1995	PG-13	22.50
11	11	1	WHILE YOU WE'RE SLEEPING	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Burlock Gill Pullmon	1995	IC	15.00
18	11	5	MST 3000: THE AMAZING COLOSSAL MAN	Rhino Home Video 72256-3	Joel Hodgson Genn Langan	1996	168	15.15
10	30	11	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PSV0783	Various Artists	1994	102	19:95
30	22	41	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Horse Vicino Uni Dist. Corp. PSW0790	Pomela Anderson	1995	Mt	15.95
11	29	7	EALTO	MCA-Universit Home Video UN Det, Corp. 82593	Animated	1995	6	15.55
23	15	n	HIVE/IDANCE-THE SHOW	Columbia Triffor Home Video	Verious Artists	1995	16	24.55
11	16	11	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Det, Corp. PRIVD785	Various Artists	1996	107	16.17
18	NE	-	MORTH KOMPATTHE MOVE	New Line Home Video	Christopher Lambert	1905	PG-13	16.95
38	32	11	APOLLO 13	Turner Horse Entertainment N4310 MCA/Uswertal Horse Video	Taina Solo Tora Hanks	1995	PG PG	26.55
38	33	11	GOOSEBUMPS: THE HAUNTED	Uni Det. Corp. \$2118 FoWdee 9510	Kewn Bacon Virnous Artists	1995	10	15.55
27	NE	Ь.	MASK	New Line Home Video	ica Oube		1	
-	NE	_		Tumer Home Entertainment 3019	Chris Tucker	1995	-	15.94
38		-	AEON FLUX PLAYBOY 1996 VIDEO PLAYMATE	Sony Music Video 49810 Playboy Home Video	Animalist	1996	и	25.50
28	10	11	CALENDAR	UN Dist. Corp. PBV0782	Yarrous Artists Harvey Keitel	1995	162	15.55
30	23	38	RESERVOIR DOGS	Eve Horse Video 68993	Tim Roth	1913	В	25.16
10	28		MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Victor FoxVictor (380)	Michael Jorden	1994	м	15.00
32	28	11	THE AMAZING ADVENTURES OF NR. SEAN	PolyGram Video 8006367693	Rowan Atkinson	1996	162	18.15
30	30		THE EXCITING ESCAPADES OF NR. BEAN	PolyGram Video 8006367713	Rowan Athences	1996	162	15.95
30	37	39	THE BASY-SITTERS CLUB: THE MOVIE	Columbia TriStur Home Video 11633	Ellen Burstyn Brooks Adams	1995	PG	15.95
38	28	19	THE INDIAN IN THE CUPITOARD	Columbia ToStar Home Vicino 11640	Hal Scardino David Keith	2295	PC	22,10
10	11	1	WHEN THE PARTY'S OVER	Live Home Video 690-12	Elizibeth Servidge Sendra Bullock	11112	1.	15.56
37	28	5	THE ROCKY COLLECTION	MGM/UN Home Video Warter Home Video 605717	Sylvester Stallone Take Shire	1996	rc	35.52
28	NE	*	PHANTOM 2040: THE GHOST WHO WALKS	Family Home Entertainment Use Home Video 27647	Animited	1994	MI.	25.50
38	11	11	PENTHOUSE ON CAMPUS	Perthouse Video Warner/Ision Exteriorment 50791-3	Various Artists	1916	MI.	15 98
40	26	2	RED	Missinax Home Entertainment Boern Vista Home Video 4373	frame Jacob Joan-Louis Trintment	2994		13.90

million at suggesting retail for investmention better. "It to positive contribution for a minoritary pair of 250,000 arms or a queet minoritary minoritary programs, and of at least, 50,000 units and \$2 million at suggested retail for contributions if the in 1996, Rillboard 9P1 Communications

ort, for sales of 100,000 units or \$2 million in sales at for theathcally released programs, or of at least 25,000

## Grateful Dead Documentary Reckons It's Built To Last On Video

■ BY DOUGLAS REECE

ANGELES...The strange trip of the Deadhead dozu-mentary "Tie Died: Rock 'N Roll's Most Dedicated Fans" culminated in BMG Video's Tuesday (4) release of the title on BMG Independents. According to director Andy Behar, who followed and interviewed some of the legions of nomadic Grateful Dead fans during the band's 1994 summer tour, initial wariness from Deadheads quickly dissolved after the crew's

purpose became evident. The Deadhead community is extremely accepting of you if you are honest with them about who Behar says. "A lot of Deadheads were used to news crews coming onto the lot and pointing a camera at them and saying, 'Look at all the freaks.' With us, here were people that wanted to talk to them about their lives, dreams, and souls."

Though the movie received

notable critical acclaim and was an entrant at the 1995 Sandance Film long Festival, it has had limited box office success since it debuted in theaters Sept. 22, 1995 David Sikich

president of ISA Releasing, which is handling the film's theatrical run and is part nered with BMG for the video release, says the lukewarm recep

tion at movie Was largely due to the death of Grateful Dead band-

leader and cultural icon Jerry Garcia.
"We weren't planning on having to market the film as nostalgia says Sikich, "and when Jerry died it changed a lot of things on a lot of different levels." Part of those difficulties, says Sikich, was working against a perception that the project was exploiting Garcia's death. A poor opening week slowed the positive word-of-mouth that sells

most tickets Now BMG and ISA are boning the cassette release will breath new life into the documentary. The theatrical run of the movie, which is still being shown at independent

theaters, will cease concurrent with the video's arrival. Sikich believes the cassette is the perfect vehicle for the title. "The legacy of any movie these days is on eo; even the big films are out of the theaters in a couple of months he says. "This is a more level play-ing field. You're not taken off the new-releases rack in a week.

A TIME CAPSULE

BMG Video marketing director Stephanie Kovner says the distributor is highly optimistic. "This film is a time capsule of a way of life that does not exist anymore," she says. "I'm not discouraged by the box office, and I believe we'll do

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quite well in the rental market. project. Roses footoge, separate There's going to be a lot of demand from the documentary, of an interview with author Ken Kesey the As part of the promotional camoriginal Merry Prankster, is anoth-

naign. Koyner says. RMG is targeter selling point.
The "Tie Died" sell-in was suping fans of the Grateful Dead by sending 500,000 postcards to notiported by BMG in a 20-market profy them of the release. The title is motion on National Public Radio's also being promoted on the Inter-net's World Wide Web syndicated "Grateful Dead Radio Wide Hour." The show conducted product (http://www.tie-died.com). giveaways and hosted an interview Retailers will receive an incen-

with Behar, who has been outspo ken about how the movie has affect-"Seeing people who are saying, 'No, I don't want to be part of this economic system, I have other pri-

orities,' really gave me pause to look at my own life and examine what I'm doing," he says.

heads are well networked and more likely to rent than go to the movies should help spread word about the Billboard.

tive in the form of a \$26 cost say

ings with the purchase of a \$159.99

\$92.99 suggested list,

o-pack. Single cassettes are

Kovner says the fact that Dead-

FOR WEEK ENDING JUNE 8, 1996 Top Kid Video.

8 ž blessed Means +++ No. 1+++ 2579 26.59 Wait Disney Home Video/Buena Visile Home Video 025. 2995 25 96 THE MANY ADVENTURES OF WINNIE THE POON WHI Drawy Home Video Buena Video Home Video 7074 1577 25.90 MARY KATE & ASINLEY OLSEN: CASE OF SNARK ENCOUNTER 6 13 1254 12.55 11 1995 Walt Dinney Home Video/Suena Vista Home Video 574 MARY KATE & ASHLEY GLSEN: CASE OF THE SPACECAMP MISSION 13 1226 12.9 THE LAND BEFORE TIME III 91 iel Dist. Com. 82413 SCHOOLHOUSE ROCK: GRAMMAR ROCK 1995 GOOSEBUMPS: THE NAUNTED MASK . WALLACE AND GROWIT: THE WRONG TROUSERS BBC Victor For/Fideo 8250 13 1994 918 PETER AND THE WOL 13 197 1950 nerry Home Video/Buena Vista Home Video 410 SCHOOLHOUSE ROCK, AMERICA ROCK 19 41 1998 THE LION KING 65 1254 25.7 ny Home Video/Buena Vista Home Video 297

2 4 10 12 13 BEAVIS & BUTT-NEAD: FEEL OUR PAIN 15 21 3 1996 14.9 MTV Music Television/Sony Music Video 49814 18 DUMBO + 17 14 1254 34.55 Linc Studios 602100 BARNEY'S TALENT SHOW 18 23 1996 14.00 SAME Y STALENT SHOW

SAME HOME VideoThe Lyons Group 2010

NISHLANDER: THE ADVENTURE BEGINS

Family Home Entertainment Live Home Video 27622 19 29 177 THE LAND BEFORE TIME 10 2958 2559 SCHOOLHOUSE ROCK: SCIENCE ROCK 1995 1295 Peramount Home Video 4702 ALLACE AND GROMIT: A GRAND DAY OUT 22 15 556 TIMON & PUMBA: DON'T GET MAD, GET NAPPY NEW 1998 1294

TIMON & PUMBAA: LIVE AND LEARN

Will Disney Home Video Buene Vista Home Video 7647 ◆10k gold confliction for a minimum of 125,000 units or a dollar volume of 59 million at estation for mentionally related programs, or of all least 25,000 units and 51 million at suggested relation benefits extended to 15 million at legislation for an entire translation (25,000 units or a goldar volume of 518 million at legislation for a minimum sale of 25,000 units or 35 million at legislation for the foreign the form of 15 million at legislation and of 15 million at legislation for the foreign the foreign the foreign that million at legislation from the foreign that for the foreign that for the foreign that for the foreign that for the foreign that foreign the foreign that foreign

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FOR WEEK ENDING JUNE 8, 1996 Ton Snecial Interest Video Sales

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	2 WRS. A00	WES. CH	Comprised from a national sample of rotal stores sales reports.  TITLE Program Supplier, Catalog Number	Suggested List Prace	THE WEEK	2 WKS. AGD	WES CH CHART	Compiled tree e national compile of retail sterm sales reports.  TITLE Program Supplier, Catalog Number
		RE	CREATIONAL SPORTS.		Γ			EALTH AND FITNESS.
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	10	3	MICNAEL ADROAN: ABOVE & BEYOND ForWiden (CBS/Fox) 8360	14 16	2	8	33	TNE FIRM: 5 DAY ABS BVG Video 801115-3
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	1	322	MICHAEL JORDAN; COME FLY WITH ME+ forWiden (CBS/Fox) 2173	29 98	4	6	5	THE FIRM: LOWER BODY SCULPTING BMG Video 80120
	4	17	WAYNE GRETZKY'S ALL STAR NOCKEY Seesa Vista Home Video 5271	12 %	5	3	49	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659
	3	13	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006253622	19.95	8	5	17	THE FIRM: BODY SCULPTING BASICS BVG Video 80110-3
	13	3	100 YEARS OF OLYMPIC GLORY Turner Home Entertainment 3294	29 36	7	9	23	THE FIRM: UPPER BODY BMG Video 80118-3
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)	8	53	NBA SUPER SLAMS 2 FoxVideo ICBS Fox: 8198	14 96	10	4	37	PAULA ABDUL'S GET UP AND DANCE! Line Home Video 0) 14
ı	7	127	BAD GOLF MADE EASIER ABC Video 45003	1936	11	11	79	ALI MACGRAW'S YOGA MIND & BODY Werner Home Video 35826
2	5	75	LESLIE NIELSEN'S BAD GOLF MY WAY+ PolyGrem Video 8006331153	1998	12	13	31	THE FIRM: LOW IMPACT AEROBICS BMG Vicine 80111-3
3	16	85	NBA JAM SESSION FEMINER (CRESTON) 5559	[4 18	13	14	19	CLAUDIA SCNIFFER: PERFECTLY FIT BUNS Foxidate (CRS/Fox) 8242
	17	100	MAGIC JONNSON: PUT MAGIC IN YOUR GAME FOLYON ICES/FOX)	5 16	14	35	3	CRUNCN: FAT BLASTERS Anchor Bay Enterteinment Str (10025
5	12	43	MIKE TYSON: THE INSIDE STORY MFI Hove Vides 7074	1598	15	12	35	DAISY FUENTES: TOTALLY FIT WORKDUT Warmer/gion Entertainment 51760
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# Reviews Previews



All This Useless Beauty PRODUCERS Could Emergical Ethics Contribution Warrer Bres. 46918 Newest offering from Elvis Costello & the

Attractions finds the prolific artist push ing the limits of pop sorgeraft, from the hard-rocking "Complicated Shadows" to the retro vibe of "Tell Me Lover"; from the owners "Given More Time" to the jungly "You Bowed Down"; and from mood piece "The Other End Of The Telescope" to the thought-provoking title truck. As lyrically complex and musically challenging as Costello's best work to date, "All This Useless Beauty" is sure to and the intellectual scrutiny of

#### addition to the artast's canon. \* TIGERS OF INSTANTANEOUS DEATH

Nan Mars RS. Tigen Of Instantaneous Death, Carl Plan Windur 21 1003 Tigers Of Instantaneous Death are a South ern Californian power trio with a jones for yok-rock, and even mock-rock, but one that is built on a solid songwriting base. British pop is in the eye of the Tigers, as borne out by such fab tracks as the treathless, slashing Frangipuri," the plaintively hooky "Out Of My Head," and a power-pop notty plen for sexual equality titled "Lib." Inviting compaions in the very best way, highlights include the enjoyably Ray Davies-like "Something Sacred," the balladic, Bowle-esque "Contes sa," and reminders of They Mucht Be Gisete with the reldhall approved of "I friggeral

#### and 'The Paint Brush People.' SYLVIA MCNAIRIAMORÉ PRÉVIN Come Rain Or Come Shine/The Harold Arten

Soughook PRODUCER and Patience Philips 446818 Sytyxa McNair ia a noprano whose spec ty is Monart, but in this 20-track diotes her talents to the songs of Harold Arien Accompanied by André Prévin on o and David Firek on double b piano and David Firek on mouter base, McNair is best in cosy renditions of Arien ballads, giving away a tad too much of her concert-half skills on the rhythm numbers intimate air of a singer and a musicism who got together for what turned out to

be a charming gathering round the key-

#### R & B

Artist's debut toes the line with charis matic scal tracks that caress and soothe the ear. Vocalist's subdued approach to music should perk the ears of mature teens and young adults in search of a hip vot relaxing vibe. Project's solid production team coordinates to create a near-seamiesa series of ballads rooted in the artist's persons way around. "I Won't Let You Down" nib bies samples from the Teddy Pender-grass classic "Love T.K.O.," yielding a personsive love somet. "For You" deliv-

## SPOTLIGHT



#### Capital 29842 Texas maniscs the Butthole Surfere mix it up on their second major

label release, dabbling in fall-out punk, tuneful pop, industrial score, and loopy, studio-driven fare. The thread that runs through the album is a consistently high caliber of songwriting, whether it's the burn songwriting, wacces, or "the pop-saw whir of "Thermador," the popofiness of "Jingle Of A Dog's s "The sparseness of "TV Star. or the sample-happy vibe of "Pepper." Whatever the style, the Surfers inject leads of humor and rial. This album promises to bring them one step closer to the mainout alternating their hardcope fans.

ers delicate vocals that disarm the heart while "Joy" rolls with a midtempo hip hoppish character, Artist's vocals flutter acrenely through the full-bodied love en "Always Remember." A satisfy

#### ing set. COUNTRY

Semi Crazy PRODUCES Autor Brown MCG/Cwt-77843 In three days of Fabian-in-a-hat-and-

Lave At The Lighthouse Star Hote 35228 resone of a deservedly lauded 1970 flying trumpeter Lee Morgan, bucked

known as a funk-past player, he embraced the modals on of the '60s with Merrit's

than two years, Morgan would be abot

#### SPOTLIGHT



## Dec 41584

If record sales had anything to do with rep skills, Ookland, Calif., rap pioneer Too Sheet would be among the awestest. MCs. He may be best known for his frequest utterances of the word "be-atch" and the freaky tales he consistently floats about the plash mark life, but his most recent—and, reportedly, last—fulllength recording takes on other topics. such as the rumom surrounding his recent relocation to Atlanta, overcoming obstacles, and acquiring education. Of course, he gets back to his favorite sub He spits game like leeberg Slim and Rappin 6-Tax, and others. They all flow trucks that are musically rich and creages so chamky peneral buttah

tight-Wranglery, Junior Brown is a welcome throwback to the days when a goofs cowbey hat was used mostly to hide a bad harcat. Brown is not just retro-trad; you get the freling that he just escaped from Ermest Tubb's 1947 Badlands tour Than guy really behaves all this stuff. Margynist song "Venom Wearin' Denim" really is a '40s sentiment, And you already knew that he's a guitar virtuoso on his homemade "guit-steel," His "Surf Medley" will leave your mouth agape. No wonder the Beach Bays are hanging out in Nashville these days

#### VITAL REISSUES®

Pable \$301

deed as a New York club by a woman with whom he'd had a disagree Rey Charles, Borlin, 1962

Here's a newly dispersered dismond-"hve" Brother Ray in his early 100s prime link likestrating the artist's leap from pu Mint Juley," and pop etardom, with his non-potented "Scorgia On My Minsf" thun of the uncovered gens here). The altern with the Raylettes to a sizzing 'Alexan-der's Ragtime Horst,' with its Bass-exque Rulph Burns chart. Yes, indeed!

#### SPOTLIGHT



#### MCA 11422 No one in country music can match

Vince Gill for singing and writing ballade, and here he manages to top himself again. The title cut, which is also the first single, reintroduces. redio audiences to the banio solo egrass version with Ali songs here see a storybook of love lost, love gained, and love yearned for and unattained. There's also a less remantic plea to fix a broken romance, "A Little More Love": a roadhouse shuffle, "One More Dance With You"; and a sultry boo "Tell Me Lover." Another excellent album from one of country more's most consistently arresisten

#### JAZZ Live Around The World

This live Miles Davis set was called from his 1968-90 international tours and coastitate his final recordings. His material was drawn mostly from his Warner Boos. years, and his band included Kenny Gar-Adom Holzman, and Joey Dollarsonno Miles' releiny comeine

"Amandia" and the lonely, elequent elegy "Mr. Pastorius," as well so against typics. ly Jagged fank themes "Intruder," "Full Nelson," and "Wrinkle," He also pate a live spin on favorite '80s pop covers: a clieved, faster take on Michael Jackson's "Human Nature" and a sweet, extended contemplation of Cyrel Lauper's "Time After Time." The moosly "Harmibal," colby Davie' this, mated licks, was drawn from the last performance of his incomparable life

## Maric Music 9025

Third album by alluring former member of esteemed, all-female Cuban band Orquesta Anacaona is an exhibirating age that swings mightily through a variety of Afro-Cubon idioms (son, guaiira, boiero), while offering killer mecengue entry "El Despute" as an electrifying bonus track. Upbest hisshaking numbers recall youthful Celia.

LATIN

Cruz, but rangy voice of emotive orgateess continces as well as a bigvoiced torch singer on percussive pop "No Hay Vaelta Atras." Contact: DIEL A LA VEGA

#### CPC 60401

ising premiere from straightahend rock quartet interweaves intelligent-if a tad overwrought, at timesials about its native Poerto Rico and noul-rearching anirituality with solid vocal harmonies and climactic "El Wanabi," a poignant. urbent tale of folfillmer ambitions is best candidate for redio stardom. Contart 787-261-6100

#### NEW AGE Solvit Of The Tee To Chine

Natada 61053

Richard Warner was making new age music before the genre existed. Ha has returned with an album in the classic new age mold that takes its inspiration from the "Too Te Ching," Chinese philosophical book. Despite the sensie's somere listeners don't require a philosophy degree in order to appreciate the light meditative touch. Backed up by sparse chimes Warner glides his flates and saxophone through Asia-inflected melodies that are in turn contemplative, buoy ant, and trite. Nancy Rumbal guests.

#### CONTEMPORARY CHRISTIAN MICHAEL O'BRIEN

Michael O'Brien's sophomore effort is a focused, thoughtful project marked by poptfolk vocals, keyboard-driven tracks, and his skill us a supportier. Extensive touring following his debut set has yielded increasingly confident vocal per-formances. Ballads "Ist Peter" and among the album's best cuts, but untermo tunes, such as "If I Sald Nothing," are equally winning,

#### WORLD MUSIC PROCUCERS: Faulo Crear Picheiro, Jose Milton

Hemisphere/EMI 37233 In a gesture similar to Natalie Cole's "Unforgettable," this album comprises recently recorded durts with Brazilian samba logend Clars Nunes, who died in 1982 Studio marie la combrand to luminaries as Militan Nascimento. filberte Gil. Paulinho Da Viola. Alciere. Martisho Da Vila, and Chico Buarque Nunes' highly emotive samba style akes on many guises, backed by evocs tive strings and lively backing vocula throughout. Standouts include the Latin ecitative of "Morena De Angula" (with Buarque), the yearning romanticum of "Sem Companhia" (with Alciene), the easygoing groove of "Coruçao Leviano" (with Da Viola), and the lyrical dreamimor Perfeito" (with Marian Cata Manaah

ALBUMS: 2007 films a serie of a final price of the series of the series

BUILBOARD FINES 1994

#### Reviews & Previews



#### POP WATERS In De Ghetto (120)

WESTERS D Moren, L. Dunber, H. Tucker, D. Samura Mercury 100 cut Produced CD engin

This reggae-kissed becare anthern has been a dancefloor staple for well over a year now Now serving as the first single from Mercury's imminent "100% Pure Dance" compi lation, it has been refreshed with a de clously feline guest vocal by Waters. She while Morales upgrades the grown injecting glossy pop keyboards. Icing on the cake is a killer instantly chanteble hook, which should push it over the top with pop-sters who enjoy the growing influx of dance music on radio

#### **◆ SUZAMNE VEGA Caramel** (2.11) PRODUCER Methet Fears

PUBLISHERS WEWshinsongs, ASCAP ALM 00188 No PSD (CD seged Programmere looking to satisfy that wicked sweet tooth would do well by trying a tasts of "Caramel" from the "The Truth About Cate And Dogs" soundtrack. Tris softserved mornel shows Vega in rare form as she withs up a sultry, loange-ish ture that drins with her soft, tourn vocals. Excellent ngement has subdued home, strings,

#### FLEMING & JOHN Ton Not Afraid (s.13)

Universal 1001 court Wonder what it would sound like if Olivia Newton-John fronted Red Hot Chili Pep pers? Have a taste of this rumbling of tar-happy recker to find out. Although a tad off the standard pop or modern peth, this truck has a quirky appeal thet will sit right with those who dig Alaxis Morissette at her most vecally shrift. An important change of pace in a sea of facto ry-etamped sincles.

#### SYSTERSOUND You Oughts Know or too PLEESHERS VANALACIA, DIE REMOVERS Steve Graham, Jan Stevens

SYE IA ID ME Uh-oh, the rush of Alaxis Morissette dance covers is upon us. This is only one of coughly four hi-NRG interpretations of You Guebra Know" currently eleculating and it is one of the better ones. The uncredited singer does a mighty accurate imperconation of Meriscette's wall, grashing angrily over the truck's heart-racing best. With so many vereions of the tion, it is hard to say which (if any) will win the buttle. In the end, we wish Maver-

#### ick Records had just remixed the original VICTORIA ANGELES I'll Give You Everything to to

Galor BattProphet 70034 (concern soul Angeles rips through this old-school freestyle mover with a white-knackled urgency that is atypical of vocalists in this genee. In other words, give this woman what she wants or beware! Her perditty. One can only imagine what she'd

accomplish with a stronger song. Contact:

PRODUCEE Alle Gate formance gives unique space to a song that would be last another inefficative dance/one

#### R & B LCGRs, Wile Stude II. Jamaine Duan, Cr'Om. Bert

PUBLISHERS Antowithning ASSAP BENNETTS One Steen one "The Bushes" North Steen Columbia 78258 ton Servi literatio single

Kubote tekes a reasonably credible stab at updating Bill Withers' evergreen tone into a joop-styled chagger, firmly supported by Caron Wheeler on harmonies. The intrigo ing young singer succeeds largely in bending the remarks bytes with much muchin mo, while Wheeler's honey-scaked voice leaves the listener punting for her return to Dunri's venion (fueled by a well-shown ple of "Big Poppa" by the Notorious H.I.G.) Book to fare the best among

#### isers and R&B radio programs ASANTE All About You is 121 SCOSCERS: The Technicisms, Fester & McElmy, Wyckel PUBLISHERS. BMG Songs/Resona UnitThe Lety From-

Columbia 2299 cm Sund even though you think you might have heard enough harmonists make quartets to last a lifetime, try to make room it your heart and mind for just one more. Unlike much of its competition. Assate exudes a materity that naturally deepens its approach to lyrice. Try to imagine the Spin ners or the O'Jays strutting to a jeep groove and you will have an accurate idea. of this ism's flavor. The Truckmasters pump up the song's original R&B ballac page to a grinding funk tempo that could leave kids in a happy oweat. Once you have embraced this jam, check out the non album "Look What You've Done," produced by the Fugues.

#### TARAL HICKS Out, Out Baby (192)

PRIODICER Swy Wilsons WRITERS T Williams, M. Clint When Hicks bick starts this single with seductive whose and purr about how "It's hot in here," somehow you know she is not raferring to the weather. Fortunately she doesn't reduce this noteworthy hipop track into just another in a long li craftily uses the song's sexually charged context as a vehicle for touting femal

#### COUNTRY IN DOUG SUPPRISHED YOU SHIE Get Ma to 121

Glant \$219 (Pendrungs) The title cut from Supernow's current affects in a westign reserved heliad shout

man whose wife has left him. He is tryin deal with his concilions as well as those of his children, and as he serges her to return he touchingly renders the pain and hope of the situation. Astrong song with a great delivery, this should find a welcome spot on

#### ► RICK TREVING Learning As You Go (124) PRODUCES Save Busingham, Doug Johnson

W911(RS. L. Boare, B. Lawson PLIBLISHERS: ServiNEV Tunes/Crest Keys, ASCAN Columbia 38329 lets forch (Times segue Trevino has one of the more distinctive reces among country's new male artists On this outing, he has gotten hold of a song he can truly sink has teeth into. The laries offer a unique twist on the old phrase ning as you go," as Trevin out real slow, 'cause I'm learning as you go Should be a strong contender for surplay this surrence.

#### ★ BOBBIE CRYNER | Didn't Know My Dwn LCES. Bary Becaut WRITERS S. Lemains, B. Crymer, K. Stery

PUBLISHERS EM NachwoodTelet In RisterEnsign/Sanescome Dove/Carrors-EMG/A Hard Ony s MCA 55202 NO UND 17 168 NO

Cryper stngs here with the passion and conviction of an artist who th believes and feels each line. It is a sin that she has not already broken through at country redic, but this well-crafted sono could be the needed extelset. A rift.

#### ad songwriter and vocalist who know This could be the one. GREAT PLAINS Dancin' With The Wind 14 OH

PLELSHERS Magnesong/feet Quit. Bill. Crieg Biol. The first single from Great Plains' Mag-natone debut, "Homeland," has all the Columbia-distinctive vocals, a lyric marked by vivid imagery, and a sweep-ing, fresh sound. This heralds a welcome

raturn to country radio from one of the ROB CROSEY Fulfir! In And Crawlin! Out case WRITERS R. Creaty, R. Godfrey, K. Morroter

River North \$3416 (7.mp. sage For those who have an impression of Crosby as a last-back crooser, this one getic ton-tapper will forever correct that. The lyric is cute and well writte and Crutehfield's production is right on tarent, but it's Croeby's performance that makes this song such a winner. Definitely deserving of a shot at country

#### DANCE WRITERS Dubbatos Mole, Smith PERSONER Momentum, ASCAR

RENEXES Stove Rodway, Linux & Ricosa Bubbles Entertainment 72002 (12 inch sorgis) The fledgling Robbins Entertains continues to aggressively court clubband with a galloping hi-NRG jam that pleas anthy recalls the frenetic glee that fueled Stock Aitken Waterman's greatest dance/pop hits. In fact, this female due on like a funked-out version of Bananarama, cooing unison words with similar girlish charm but with far more faree. The hook is classic pop and a rat seal for summer tea-dance parties and top 60 radio. Not for alleged hipet dark and moody this is a feel-good anthem with the notential for a longer

#### life than any tripped-out underground \* XDDUS FEXTURING DAWN TALLMAN LIB PRODUCERS Shark Thompson, Paul Scott

helptean 2510 (12 cm septe Tailman steamrollo over the ground-bouse

groove of this track with the urgency of a onun on a mission. Producers Shank Thompson and Paul Scott effectively howease her ability to bend phrases with a cough-hown rasp, as well as her fairly broad and flexible range—all the while kirkin' beats that will have peak-hour nuators twirin' and testificin'. There are solid remixes offering the song w R&B garage, tribal, and trance vibes that wisely percentill too much attention from Tallrean or the song. A real winner. Con-

tact: 212-777-5678

MISS "LADY" BUNNY Shame, Shame, Shame (4.15) Reg. Pr NECTER: 5. Returnors Mari 2043 Transport

With RuPaul elevated to mainstream icon status, the time is right for this venerable drug artist to bring a little sass and mancara to dancefloors. Perhaps best known as a key organizer of the armual Wigotock col stration, Burney takes on the Sharley & Co. disco bushle with reucous energy and a playful shimmy. He is surrounded by sever al credible underground club DJs/produc ery, each of whom kicks beats that spring with infectious, highly accessible vigor. Conhow to communicate a rong with depth tact: 212-365-0660

#### AC

Philips' largely overlooked solo venture.

laked And Sacred," gets a second cha at life with the release of this percussive ditty, which is also now featured on the soundtrack to "Stripteuse," Demi Moora's much sublicized new movie. Under the guidance of famed producer/tancomith smond Child, Phillips comes on like an early-era Madoena, mixing cocuette-like curries during the weees with writhing belting during the chorus. It's a far cry from the denuare harmonies of Wilson Phillips (of which Chynna is one-third), but the appealing singer polis it off

#### MICHAEL POSS I Still See Your Eyes (3.5%) PRODUCERS Chis Hardin, Michael WROSERS, M. Plans, L.R. Grann

PUBLISHERS Twight South, BMR, Wriston, ASSAP Twight South 2977 (CD projet) Poss is a Chicago notive siming for the attention of thirtysomething listeners their pop music. He possesses an east baritone voice that coasts effortlessly over a simple arrangement of acoust uitars, tinkling puno lines, and satele agein rhythms. More musically direct is the melancholy additional cut, "Our Old High School Days." Both songs entire interest in the album "I Can Feel You In

#### My Heart," Contect: 213-656-1394 ROCK TRACKS FOO FIGHTERS Above + Easy Target -----

Cashel 11252 ICC work is no end in sight for the lut-heavy self-titled debut from Fon Furbress, Dave Grobl once again shows has songwriting to a forced to be recks sed with on this track which balances hard ruck and harmony with extreme aptitude. "This Is A Call." "Big Me," and now "Alone + Easy Target" will keep the ball colling for the act.

Attactic 6724 :CD cores One of the hotter indie bands to break out of the West Court circuit is ready to take on the

pest of the U.S., and it should have little trou ble accomplishing its task with this driving ditty from its Atlantic debut of the come name. The best races at a pace that is some bookown, while enunchy guitar lines scar and collide with a wild energy that harks back to the great of garage bands of yesteryear. Per

BARENAKED LADIES. The Old Apartment of the PRODUCERS Michael Philip Wojewoods (Saranakee Las PUBLISHERS Band Chatco/WB ASCAP Rearing \$1.85 to below East 1777 year "Why did they point the wall! Why did they change the lock? Why did I have to break in 24 only came here to talk." The idea of a eur bewakter into a residence he once shared with his departed guilfriend may be spooky, but in "The Old Apartment" the eally thought-out songs getting sirplay the year. The three-meter beat, though spare, is

#### enhanced with some well-placed changes. \$10,000 GOLD CHAIN ON Sweet Nights' (+51)

Following hot on the heels of Jim Carrey's take on the Jefferson Airplane's body To Love," here's the second, less body To Love, "nere t the secons, see-conic cover from "The Cable Ggs." \$10,000 Gold Chain, featuring Pearl Jum guitarist Mike McCready tackles thas Velvet Under ground chestust with a faithful rendition of the worful classic. Admittedly, Lou Rees and company are a hard set to foliou; but \$10,000 Gold Chain places it safe, adding it the to the song but also doing it justice with

#### sweet, sweeping vocals and consistent instrumentation SPIKE THE DOG. Rain On Me on brong treet

WRITER M Lebour FUB. SHERS By Eyebel Mesoners, ASCAP Children G1 Chair segri Matt Linkous, brother of Sparklehorse's

yk Linkous, ersergee as an equal tales with this harmonic, diverse single. Backed by an array of musicians, including violiniat by an array of m paccaus, incuming victors Meliosa. Moore and accordion/piano players Joshus Camp, Spike The Dog works out this slow tempo track with precision and grace. Linkous drops in some top-notch dide outer

#### GODS CHILD: Female Rivis I've The Man'l court NWITER C Seekind

Gwest 8203 Sweet 8200 to whose first) 125 super "Formule Ehrin (Frn The Man)" has n refreshing brical alant thet is steeped is sex, though its pop backbone is re flat. Vocale contain interesting, and ironic shades of that other Elvis: Costello. THE HUNGER Yankbing Cream (2-10)

#### WESTER not fored Universal Excepts 1/007 (TO sound Vanishing Cream" provides an interesting case study in modern music, as it can't quite make up its mind what it wants to be. Sep-

thesizer-flavored pop sections break in and out of raving metal. Unique, yes . . . good, THE MULTIPLE CAT The New Marcus Aurelius

#### PLORISHER Stringen Vo.Yo. ASCAP Zero Hour OS 17: Lead vocalist Pat Stolky and backing we ist/drummer Mary Reshons flex and bene

some interesting harmonies on this track away from the song's value RAP

#### INVERSORY IT'S The Right Time () 47: PLELISHERS In SOURANTIC, EAST, Best Known, ASCAP

REMOVER DU Chevre Mix II Up 1000 to AEC towards Innerseal, aka newcomer Chris Sawven sets hizzaelf as a source of postavity on this call for the rise of youth education and empowerment. Wase and clever rhymes are woven into a musical fabric that wriggles

with retroubank rhythm and atmosphere. ward with a remix that has a raw street fla ver needed to connect with its intended audience of kids and rap purets. And for the rest who just want something smart next enterly, stick with Carlos Bosel tight original production. A coal astrodus rapper with the jusce to go the full distance SINCLES. #70.5 ( ) New releases with the greatest chart potential CRTICS CHRICE ( ) New releases, reportless of potential chart action, which the reviewer highly recommends because of their stacks ment. NEW AND NOTENCETHY Highlights new and and/or retail in the U.S. are should for review. Serv

wling pins as possible. Well, sort of.

As the game's title implies, the real coal is to get each of the three women

who hang out at the local Twin Peeks

While this adult-themed title is more

many consumers are likely to be less

than impressed with the game. Each

Bowl-O-Rama to drop their tope.

R-rated than X-rated in its execut

the player's bowling performance

feature that becomes quite repeti-

tions in an incredibly short amount of

time. Before players get to see a strip show, they have to sufficiently master

their bowling skills-which isn't an

goal of the game, some playere may

chased with your winnings at "The 11th Frame Lounge," A feminist's

While the rush con "Star Trek" from

chose has had many voyages on home

computers stready, this intest trek dis

tinguishes itself by taking the form of

on interactive movie. Directed by "Star Trek: The Next Generation" slumni

Jonathan Frakes, "Star Trek: Klingor

consists almost entirely of full-motion

main problem with "Klingon" is that it

players make one wrong derision, they

can be excruciatingly repetitious. If

made. One innovative feature is the

game's integration of voice recogniti

Players who have a microphone can

learn the Klingon language and use

that knowledge to interact with some

sequences in the game. A Klingon Lon

and over until the correct cho

STAR TREE: ELINGON

actually forget about the gals and go for the bowling. For those who are

istent, a peep show can be put



#### CHILDREN'S EMG Video

sizs, \$19.98

BMC's video collection inspired by hildren's book "The Wind Io The Willows" sprouts another winner with this fanciful animated adventure The riverside rodent is at it again with his budder, Rat. Toad, Otter, and Badger, in a rollick through the forest that turns up some good, old-fashloned fun and teacher rollid lessons in tendship and respect along the way.

#### Also available in the series WHAT TIME IS IT?

Adventures Of Tond" and "Mole's 30 minutes
Puppe Tainment Productions, the

child of Mr. Black World 1996, uses support shows and other persees to engender street smarts. self-esteem, and hope among children whose world view might atherwise be Like the live shows that pro reded it, PuppeTninment's first video is endlessly creative and pulls ro punches. The story—of a girl who vis-its Earth from a faraway planet—is pretty intense. For example, one segment that deals with creek cocats drug, its availability, effects on users. etc. Other sketches cover homeless ness, neer renssure, and other nextinent issues. Although it is clearly nimed at African-American youth, this

## HEALTH & FITNESS

A slow steady introduction to the newtice of ashtanen your, this tape is cusmarke for those who prefer the non-Hollywood approach to yoga. The program covere the importance of breathing and stretching techniques ments. For those who are more famili-

with ashtanga yogu, there as a tape covering more advanced moves and mediations. Both tapes are sold as a set for \$45.95 surrented list. (Contact: 800 INSTRUCTIONAL

407-574-0538).

30 misutes, \$24.95 For many families, summert

lets of visits to the rool and the bruch "Aqua Tykes" succeeds in equipping adults with the knowledge and took necessary to teach young children to exts expensive lessons. Nar roted by a syteron instructor with an phylogs love for kids, the progra covers just about every angle-from the important mental adjustment to the water, basic strokes, and of course the finer points of water safety. The tape also includes lots of helpful recups and charts, as well as pointer; from Hoss "the safety dog." Production values are commendab footage filmed above and below the water's surface is included. Contact:

#### LEARN BASIC SOCIAL DANCE

60 minutes, \$12.95 Low-hudget, low-energy tape is more an exercise in viewer patience than in dance instruction. A studio owner and she has something to abore with the masses launches into a droning monolog from what appears to be a drah, windowless classroom. Yes, she eventually rets around to demon strating with a partner some of the steps she so carefully details, there likely won't be anyone left in front of the TV set to rean the hene fits. Also available from C

#### LOW FAT & FAST!

Productions is "Wedding Daneing. 16 minutes, \$24.95 Healthy and quick? Although these adjectives might seem mutually ilve, Paragon's latest release is

one of the best low-fat-cooking tapes to hit the circuit. Two dietitians take to a sparkling kitchen in a TV-aty program that not only points out the instruction on a monthful of meals. enhanced with vegetables, beans, and -not fat. The netual fat cor tent is varied: entrees contain etween I and II grams of fat pe serving. The recipes are a joy to fol-low and truly are fast. Working en and men-take note! (Contact: 800-874-5547.1

#### NATURE

A CELEBRATION OF THE FOUR SEASONS 60 mirates, \$24.55

WORLD

By Ian Peel

Fotore Publishing (U.K.) 134 pages, 12.99 pounds

lent of trying to cateb the soap in

the bath. As soon as you think

you've got a grip on the thing, it

Nevertheless, author Ian Peel

makes an excellent effort of try-

ing to communicate the freshni and immediacy of a relatively

new electronic medium via the

comparatively laborious method

There are two strong points to

"Music And The Internet." The

first is the plain, almost idiot-

proof language used to describe

areas on the Net and how they

work. It is ideal for music fans or

people in the business who know

there is a wealth of information

out there but balk at the idea of

trying to figure it out. (The tips

on where to find photo archives

lists of World Wide Web site

addresses. Collecting these is

The second is the wealth of

are especially useful.)

slips between your fingers.

of writing a book.

There's no mtro, no denouement-fust "Alley Cate: The Strin Rowling Came" an hour of sengiless seasonal scenes set to classical music provided by the Newport Classic label. Although one might

thick that Vivaldi would have been the magestro of choice to accompany four sensors of footner, it is Handel's Water Music" that fills the bill here STB, which operalizes in alternative healing and stress reduction, is billing the tape as the ultimate in synth relaxation. Although no one could argue the soothing merits of viewing enes from the Northesstern U.S. nature lovere and trevelers might also like to take a look, (Contact: 716-626-

#### ANIMATION

49 misutes such, \$12,95 such Arred the surge in riscoré natroated fare, Lightyear is launching a family-

oriented line of decidedly anadalterat-ed cartoons. Each tape contains award-winning assenated shorts from the prolific National Film Board of Canada. The first two tapes include such fare as "The Cat Came Back," "Cactus Swing," and "The Log Dri-rers' Waltz." Production values are excellent and the diversity of story lines means there's something for yone in the family. (Contact: 212-561-6610.1



ALLEY CATS: THE STRIP FOWLING GAME

isn't the type of game that is likely to be confused with "Myst." The goal of

## MUSIC AND THE INTERNET: YOUR ESSENTIAL GUIDE TO THE ON-LINE

IN PRINT normally a slow process and

involves visiting some sites that just are not worth the time or money. To have so many collected Writing a book about the Inter net must be the literary equiva-

and sorted according to musical genre is a godsend. Peel is in his element when describing the dance end of the musical content on the Net, where some of the more innovative uses of existing technology are taking place. The arguments advanced in favor of online club

Music

bing are still thin, though Pull overes from entists' welsites and direct E-mails to the musicians themselves liven up the presentation of the book, which is

divided into 15 chapters Visually, the book suffers from an abundance of stock record company photos, some of which appear twice within a few pages of each other. Some of the captions verge on the corny, while others simply do not fit the image

"Music And The Internet" is what one would expect from the British publishers of .net magszine, which has often devoted many pages to coverage of music. The Britishness of the magazine comes through even threath significant weight is lent to the web sites of American entities.

With the inevitably fast-changing nature of the Internet, this book will date quickly. But judging on past performance, the good web sites should continue to be worth visiting, and this book will get the reader to them quickly without the tedium of hours of fruitless web-surfing.

DOMINIC PRIDE

evage Lab tatorial is included to help coach playare on the interplanetary lings. For those sei-fi fans who can't get enough of the "Star Trek" universa "Star Trek: Kimean" is a most-own. Alothers might sent to travel seven aread



#### trry McMillan

3 hears (abridged), 516.95 The celebrated author of "Waiting To Exhale" returns with the sassy, fu romantic tale of Stella, a 42-year-old divorced mother and financial analyst who's burned out and desperately needs a vacation. She takes a trip to where she finds hercelf swept off her feet by the sweet, sex-Winston, a young Jamaican man half her age. Stella is torn between thin? involved with such a young man and realizing that love is a gift to be treasured, in whatever form it comer. lan slips comfortably into the role of Stells, which is not surprising video sequences that require the player to make crucial plot decisions. But the since the book is semi-autobineraphi cel: McMillan bereelf met her own younger boyfriend on a trip to

> who's filling you in on what's happen ing in her life, as in this scene, when Stells first resilves that Winston is ing closer to him, which I can tell is a mistake, because row I am beginning to feel as if I'm under the influence of something, and whatever it is is pulling me toward this young man But I get a grip or myself . . . 'Win-sten, you can't be serious.' 'Do I look serious!' And I look at him, and dame, is he sexy! And it doesn't seem as if he's trying to be." With Memorial Day behind us, this is a perfect summer

Listening to this audio is like sit-

time down to coffee with a friend

#### ZEN AND THE ART OF MOTORCYCLE MAINTENANCE By Robert M. Pirsig

8 hours (skridged), \$22.95 It's surprising that this 20-year-old classic and International best seller has never before been recorded, but this is indeed its audio debut. This thought-provoking, complex, and crit-leally acclaimed novel tells the story of a motoreyele trip that becomes a voyage of self-discovery, as the main character searches for class to his

mysterious past and trues to understand the connections between art and science and people's relationships to both. Pirsig's observations about the imultaneously intimidated by it seen even more relevant today, in an age when every desk has a personal pater and modem. The narretion here is flawless. Preseman is that ideal r who seems to "vanish" into his role: I latenue to this sudio one completely forgets that there is a reader at all; there is only the characte telling his atory as honestly as he can resoman's voice is earnest, question ing, vulnerable. At times, he passes slightly, as though searching for just the right words with which to expr his thoughts. A fine performance of s

classic neval.

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## CALENDAR

Update

A weekly listing of trade shows, comesevents. Send information to Calendar, Billboard, 1515 Broadway, New York,

JUNE June 1, Children's Mesic Roundtable, present ed by NARAS Los Angeles chapter, NARAS, Senta Monica Cald 310-392-3777 June 2-4, DVD Briefing: Implications And Apoli-

cations, Red Leon Hotel San Inva. Cold. 800-660. June 3. American Jovish Committee's Music-Video Division Human Relations Award Dinner-Dance, horoung Barney Cohen, Bridgewaters, New

York. 212-751-4000, extension 338. June 4-5, Replitoch International 1996, San Jose prevention Center, San Jose, Calif. 914-326-9157. June 4-7, Breadcast Asia '96/Professional Audio

Ultra-Lounge Act. Top industry executives

Rosenblatt president of Gellen Records

logy '96. Hold Trade Center Seprences, 65-338-4747, fax: 65-339-950. June 5. NARAS New York Chapter A&R/Produc er's Luncheen, honoring Dave Hall, Lionel Hampt Johnny Pachego, Jos David Seks, and Russ Titelman. Supper Club, New York, 212-245-5440

June 6-9, BRE Conference '56, Adam's Mark Hotel Charleto N.C. 310,440,2588 June 10, "Temping Your Way Into The Music Industry" RMC Februarement's Meet Coard headquarters Reverty Hills Cold Reports T1 Martell Foun dation/Neil Report Memorial Fund for Cancer Leukerna and AIES Research, 310-358-4068. June 12. "Financing The Music Business-The

Middle Market," sporsored by the Sukin Law Group. Peninsula Hotel, New York. 212-841-9364. June 13, EJ. Martell Foundation For Leukemi soper And AIDS Research Humanitarian Awa Galla, honoring James Jam and Yerry Lowis, Avery Fe

hered for breakfast to cel

or Hall. New York, 212-245-1838 June 13, Children's Choice Awars

nted by Body Soutet of New York, the Support Club. New York, 718-346-0995 June 14, Audio Publishers Assn. Coefe Heat: Regency Hotel, Chicago 310-372-0546 June 17, Mix L.A. Open, Mix magazine and Mix Frontatos for Facelinore in Aurio, Kardwood Coun-

by Dub. Grenada Hills: Cald 538,939,6149 lune 18, 1996 Entertainment Industry Cost eace, Century Plaza, Century City, Calif. 415-802-June 20, Copyright Myths, Folklore & Myster

212-459-4580 June 27-25. 14th Annual Rock 'N Charity Colebration, presented by T.J. Mortell Foundation/Noi Sugart Memorial Fund for Cancer, Leukemia and AIDS isearch. Los Angeles. 310-247-2580 June 27-29. American Women in Radio And ion 45th Annual Convention, Ritz-Carton, gies, Fla. 838-783-7886

Seminar, Marriett Marques, New York. 212-462-

July 10-13. Video Software Dealers Assn. Annual Convention, L.A. Convention Center Los Apreles. July 16-13, PLUGJR.96: New Music Meets New Technology Symposium, Cooper Union, New York. 212-780.6660

July 17-19, Billboard's Third Aeresal Dance Music Summit, Chicago Monott Covetows, Chicago 212-536-5002 July 15, Ingredients For Success: Repri See, presented by Women in Music, BMI, New York.

#### LIFELINES

cio Dorsey, May 22 in Los Angeles. Father is GM of Tower Records in West Covins, Cult

MARRIAGES Wellece Collins to Barbera Zats, May 26 in Minneapolis. He is an entertainment lawy Munoz, March 30 in Las Vegas. He is

Bradley Nowell, 28, of an apparent

accidental drug overdose. May 25 in Sen Francisco. Nowell was the lead singer, guitarist, and songwriter for Sublime. The band released two records, 1992's "40 Oz. To Freedom" and 1994's "Robbin' The Hood," on its Skunk Records before signing with Gasoline Alley in July 1994 to expend distribution and release new works. The band had just finished recording its first album for the label. Last war Sublime gained atten-

tion at alternative radio stations with the single "Date Rape" (Billboard, May 6, 1995). After a brief tour of the Northwest, the band was about to embark on its first European tour before returning to the U.S. to support its new album. Nowell is survived by his wife, Troy; his son, Jakob; his parents, Jim Nowell and Nancy Watilo; three sisters; a brother, and his stepmother, June.

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Girl, Sara, to Richy and Kerin Arnold, May 8 in Stockholm. Father is product manager for Virgin Records

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#### GOOD WORKS

the announcement that Capitol president/CEO Gary Gersh will receive the 1996

Children's Choice Award from the Neil Bogart Memorial Fund. The award will be

presented Nov. 16 at the organization's annual fund-raising gala, which this year

will feature an "Ultra-Lounge"-ere theme. The Neil Bogart Memorial Fund sup-

ports clinical research for the treatment and cure of children's cancer, leukemia

and AIDS and is a division of the T.J. Martell Foundation. Pictured, from left, are

John Sykes, president of VH1; Joyce Bogart Trabulus, co-founder of the Nel Bogart Memorial Fund; Fred Rosen, chairman of Ticketmaster; Gersh, and Ed

HARVEST OF CARING: During the summer dates of k.d. lang's current All You Can Eat tour, she will sponsor a foodcollection drive to help feed the hungry via USA Harvest. Concertgoers are being asked to bring packaged food to verue, at which it will be collected by USA Harvest volunteers for distribtion through local missions, soupkitchens, and shelters. Lung has requestto deliver as much as 225 million pounds of food surranily. It accepts no funds from the public or any government agency and distributes the food free of charge. Contact; Warner Bros. Records at 818-963-3228, 212-275-4500, or 615-214-1500

> N-STORE PERFORMANCE: Singer/songwriter Catie Curtis will perform at Borders Books & Music in Bryn Mawr, Pa., Sunday (2), during which

> patrons can bring any book for a \$1 rebate from Borders toward the purchase of her debut album on Guardian Records, "Truth From Lies," All books will be donated to the Metropolitan AIDS Neighborhood Nutrition Alliance, a neoprofit group that provides freshly cooked, home-delivered meals prepared exclusively for the nutritional needs of ple with HIV/AIDS. The books will be distributed to individuals along the group's food route. Contact: Randy

Haecker at 212-608-8722. SMITHSONIAN MEMORABILIA: Creators and stars of Broadway mus

cals are donating memorabilia from their shows to the Smithsonian Institution in honor of its 150th anniversary. The dona tions will be exhibited there in Washing ton, D.C., following an exhibition of musical theater by the Smithsonian at Among those donating memorabilia are Sarah Jessica Parker, Lou Diamond Phillips, and composer Devid Shire. Contact: Caroline Teller, Kirk Surry. or Cindy Zinkovich at 312-558-17%

#### FOR THE RECORD Guitarist Steve Stevens is not a

member of Bulgarian band Naked, as stated in the May 25 Global Music Pulse.

1FPI is an acronym for the International Federation of the Phonographic Industry. The name was incorrectly changed in a letter in the June 1 issue. The agree-ment discussed in the letter was concluded May 7, 1996

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#### IMPORT AIRPLAY BOOSTS SETS FROM SQUEEZE, FINNS

program tracks that are available only as imports, PD Mike Morrison says that the Finn Brothers and Squeeze tracks were just too good to

pass up.

"The main reason we played them
is that they fit perfectly with what
we do," Morrison says. "The notion
that they might not be mass-appeal
enough to be released in the States
was distressing. It's nice to see that
they have finally found a home in the

States."
Joel Oberstein, director of retail operations for the 14-store Simi Valley, Calif.-based Tempo Music & Video, concurs. "Those artists have a strong core following, and I'm sure that some fans have been looking for the albums," he says. "It's good to see that they are finally coming out.

here."
Naturally, Squeeze and the Finns are happy that their latest efforts will finally be released in the U.S.
"A&M in America was not interseted in putting it out," says Squeeze singer/guitarist Chris Difford.
"They like the album but said they didn't have the time to dedicate to it, because they have too many other

artists to promote in the same time frame." The news was bittersweet to Difford. "Mt first, I was very annoyed," he says. "But my second reaction, after I had given it a little more thought, was that it was probably the right men;

right move."
Difford is optimistic that a release
through I.R.S., which licensed the
album for U.S. release, will prove
fruitful, although the album's release

comes as I.R.S. is regotiating a split from EMI. Squeeze has bad a long relationship with I.R.S. chairman Miles Copeland. "He was our manager, and he called and said, "Hey, A&M can't

do the job on it, but I'd love to. It's a great album," Difford says. Squeeze is currently managed by Paul Toogood. The band's songs are published by EMI Virgin.

Difford says he understands why A&M passed on the album. "I can kind of see the logic, from an obtuse angle," be says. "Most majore—the few that are lelt—are run mainly by accountants. They look at Squeeze and see that "Play" sold TryBo ceptes and see that "Play" sold TryBo ceptes and "Some Fantastic Place" sold of 7,800 ceptes and equate that with

the cost of recording, touring, and advertising and realize that they can't afford to take it on. It's purely an accounting scenario." Squeeze's label problems aren't limited to the U.S. Differd says that the band was dropped by A&M in the U.K. in April but was recently re-

U.K. in April but was recently reinked for a six-meath extension. The Fine Brothers album simply fell "in the cracks," says Nell Finn, while his manager Grant Thomas was negotiating with Capitol Records about the future of Crowded House. "Recurring Dream" will be the band's own song for the label.

"There was no question that Capitol was not going to release ["Finn Brethers"], but we were not free to go anywhere else," he says.
With Discovery picking up the album, the Finn Brothers—whose sones are sublished by EMI—hose

to hold onto the philosophy they adopted while the album was being made. "The idea was that it was a quick and easy album to make, and we wanted to maximize the fun and minimize the grueling aspects of it,"

Finn says.

One benefit to both Squeeze and the Finn Brothers is that the belated U.S. releases will give the acts time to promote the albums. "In some ways, it has allowed us the time to not have to worry about five places

to not have to warry about five places at once, "asy Pinn.
Squeeze's Differd and Glenn Tilbrook will wisit the U.S. in Tilbrook will wisit the U.S. in Tilbrook will wisit the U.S. in the July and early August for possible TV appearances, print intervals, and selected dates. The entire band will likely return to the U.S. in September for a three-month tour.
"We're discussing a number of things, including a tour of college empasses, where they would perempase, where they would perempase, where they would per

form in the evening and give songwriting seminars in the daytime." says Stero Gleadinning, VP of A&R (U.S.) at LRS. Gleadinning says that the time may be right for Squeeze: "Right row, the music seen is going back to more of a song-driven format, which chertly Squeeze fits into." He calls Squeeze's "Puilling Mussels (From The Shell)." "Tempted," and "Black

Ceffee In Bed' some of the best pop songs written. He adds, "The one issue is that people are very aware of those songs, but they don't necessarily know who Squeeze are. We have to educate people about wbo they are. They are a vibrant act who can still

sell a substantial number of records in America."

Discovery CEO/president Syd

Birenbaum says he was attracted to "Finn Brothers" first and foremost by the music on the album. He continues, "Obviously, the Finns do have some name recognition, but I can't express how enamored we are of the

content they produced. It fits our label perfectly."

The Finn Brothers are expected to visit the U.S. for TV appearances in early July and will amount on a six-

city tour. "We will make reference to "Crowded Heuse, Sgift Ess, and Tim's solo career, but that's not really a big issue for us," says Birenbaum. "I really think this record stands on its own merits."

He adds, "Artists like these are songwriters who know how to work with melody and harmony. They might bave been run over by alternative, but perhaps the time has come for them to come had around."
As for the future, both Difford and Finn remain undiameted. "Crowded Finn remain undiameted." Crowded signing in the band is close to signing in the weal with executives with whom it previously had regionally had regionally a wealth on the control of th

by having a break.<sup>18</sup> Squeeze will "take some time to determine what we will do in the future as a band," Difford says. "It's very frustrating for a band that has been around as long as us and has a history like us, but nevertheless, it doesn't deter me about being enhanced to be a band of the band's playing ability. It my not to let band's playing ability. It my not to the basiness aspect of it cloud my

Assistance in preparing this story was provided by Dominic Pride in

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## When Modern Was On The Fringe Looking Back At Format's Formative Years

Loscalzo, managing editor of Rock Airplay Monitor

Without question, modern rock has become mainstream. The crossover suc cess of such bands as Pearl Jam, Stone Temple Pilots, and the Goo Goo Dolls is the end result of the format's evolution from the specialty shows and college outlets to which it was relegated 20

In the late '70s, such stations as KROQ Los Angeles broke away from the pack and paved the way for others. such as XTRA (91X) San Diego, to take

"Elvis to Elvis Radio" WPIX New York flirted with a modern format in the late '70s, but owner Tribune pulled the plug in less than a year During the birth of modern rock, Uni-

rsal Records' Steve Leeds was an independent promoter: At that time, new wave and punk were basically "treated as a novelty (by programmers who) used it in the context of morning shows as, 'Here's something wacky and different," he sars. \*I remember (WBCN Boston PD)

Oedipus playing me the Police's 'Rex anne' and thinking, 'Wow, that's bizarre-it's just drums, vocal and out tar, and thinking how rough and rustic that was," Leeds says, "This was a time when Bruce Springsteen and John Cougar Melleneamp were considered to be pushing the envelope. It was the day of Styx, Journey, and REO Speedwag on, and here comes this thing out of

Reprise Records' Steve Tipp was a sta San Diego State University working at KCR, its cubie radio station. He was a propopert of new wave movie, which at the time, he says, "was looked at oddly: The fact that something like Devo's T Can't Get No Satisfaction' was getting

KGB was a big deal at the time. REACTION RECORDS

It wasn't until top 40 prog Rick Carroll created KROQ that the format began to take shape. Way Cool Records president Mike Jacobs surriced with Carroll at his consultancy 'A set of music then was Prince,

Foghat, Clash. People forget that there weren't 12 records an hour you could program that all came from this format Some of (the music) certainly was now eity. Johnny Are You Queer' obviously was a rowelty song," Jacobs says, "Those were reaction records that nobody else would be dumb enough to put on the radio-that's pretty much how Rick looked at it. They were going to make his station stand out

It was an exciting time for Denis McNamara, now VP of international A&R/special projects at Polytice (U.S.), who was then PD at suburban New York modern station WLIR. It flipped to an alternative format after its transmitter was knocked out in 1981 Before the change, McNamara had ogrammed the station as a progre

sive rock alternative to the crosstown "big guys," WNEW-FM and upstart rocker WAPP, which signed on in 1982 with a commercial-free sammer. McNamore soon it was such bands as U2 that set his station and the format apart They were in some ways much like the heritage of rock and in other ways dismetrically different than anything that had ever come before," he says, "Prior to that, the Police and the Clash were comfortably in the progressive under-

ground world that we had created for

ourselves; it's just that there was more masic at that point). "It was kind of clear that there was a very distinct segment of the young usic audience that was being attract ed to some very vital new artists and new sounds. In many ways, it was a protest against what was the driving rock force at that time-largely big sta dium bands and corporate AOR kinds of things. What we discovered as we were

evolving as a '70s progressive under ground station was that our music was going in two different directions in terms of appeal to an audience," says McNamara. The best oution, he says, would be the one that leaned toward what is now known as modern rock and then was known as underground, alternative runk, or whatever you wanted to call it

at the time

Oedipus hoeted a specialty show on the Massachusetts Institute of Technology's WMBR Boston in 1975. "The Demimonde," Oedipus says, was "the first punk rock show in the country. It's where the Ramones did their first radio interview, all the members of the Talk ing Heads would come to be on the radio and it's where Elvis Costello and all the British bands would come by. It was played on a station like [local album rock] their outlet at the time. I took this music over to 'BCN and convinced them ! should have a show (That became! Noc turnal Emissions,' which I still do today BCN hired me based on my college per formance and the word-of-mouth it genersted I was told at the time that they

> had seen some ratings based on this 10 LABEL RESISTANCE How did the record industry react to

McNamara remembers, "Some record companies were very bright and were there on my doorstep the first day They were better equipped repertoirs wise to come to the fray and smart enough to see the future of it. Many people took a lot longer. They resisted and stayed away for a long time. It's a nitely was not unanimously, You guys are geniuses' or anything like that Mike Glickenhous, VPGM of 91X, a station Carroll helped sign on, says labels loved it. It was taking a radio station that wasn't current-based and moving it more current. Anytime a station does that, labels love it. They had come to the alization that this music was selling in

Los Angeles because of KROQ. Tipp started at I.R.S. Records when it was in the vanguard of the up-and coming alternative music scene. couldn't have been at a hotter label at the time for this music. They had R.E.M. Wall Of Voodoo, the Go-Go's, and Englisb Best. These were all serious records

#### REAL-TIME AUDIO LIVENS RADIO STATION WEB SITES

Continued from page 6 So far, about 95 of the estimated 1,200 radio station and network Web sites online utilize add-on audio, according to Colin Lamont, radio marketing coordnator for Seattle-based Progressive Networks, whose RealAudio technology is the leading provider of Internet audio Another industry expert says that about 1,000 Web sites maintained by nonbroadcasters offer the enhancement. Real-time audio online has been in practical existence for just nine months, supplanting the previous cumbersome process in which users downloaded small audio files onto their hard drives for later playback. The first live Internet audio broad-

European leg that began May 20.

cast-a baseball game between the Seattle Mariners and New York Yankees-was pioneered by Progressive Networks Sept. 5, 1995. (The Yankees won, 12-5.) The next day, SW Networks initiated the second live broadcast, a speech by politician/talk-show host Mario Cuomo at a National Assn. of Broadcasters' convention The debut real-time online musical

broadcast came a few months later, on Nov. 20, when MCI Telecom's I-800-MUSIC NOW service aired a Vince Gill concert from Nashville over its Web site. The concert was simuleast over TNN and syndicated to radio stations nationwide, making it the firstever "triplecast," Lamont says, Today, three to five breadcasters from around the world are signing on for Real Audio each week, according to Lamont. "We've seen a 400% jump in

live audio programming since the

beginning of the year," he says. The majority of those joining the audio bandwagon are music programmers. "Talk was leading the way," says Lamont, "but now I'd say music stations have taken the lead 60%-40% Howard Gordon, president of San Luis Obispo, Calif-based Xing Technology Corp., whose StreamWorks tech nology is RealAudio's primary competi tor, agrees that most of his client radio including KPIG Monterey Culif.; WUEV Evansville, Ind.; WKSU Akron, Ohio: Tabasaria ICRT: Germany's BR5; and Finland's Radio Moro-are utilizing the service to broadcast music. There's clearly significant demand for this service," Gordon says. ously, talk and news are available, but it's a kick to hear what colleges and foreign-language stations are programming. There's a big appetite, for example, for KPIG in Finland. The Internet provides the ability for geographic dispincement, allowing people who could n't normally get a signal to hear them. "And why shouldn't radio programming be on the Internet?" says Peggy Miles, president of Intervox Commun cations in Washington, D.C., a pioneering consultancy in the use of Internet and interactive technology for broadcast marketing. "If people can listen to it in the ear, at home, in the office, they should be able to listen to it at their computerreally, to be able to take radio with them

wherever they can get sound." **EVENT MARKETING** For stations, the addition of audio to

a Web site is a natural. Miles says. "It only makes sense that if a station is going to be placing anything on the Web, it's going to be their own pro-gramming," she says. "We're broadcasters, and our product is audio. Many of the individual stations plurged into Internet audio see it as a way further market special events or to nhance their connections to high-profile affairs, WNNX (99X) in Olympics host city Atlanta, for example, has established the 96X/IBM InterActive Arena. a cyber site that features real-time ce archived audioclips and videoclips of interviews with athletes, mosteal greets. and celebrities who stop by the station's Interdetive studio at the officially dubbed "Coca-Cola Olympie City. The feed, which began May 23 and runs through Sept. 2, also allows browsers to directly request songs from onsir talent, play games, surf the Internet, or send E-mail messages from the site. KIIS-FM Los Angeles is embracing udio on its Web site to complement its

Saturday (8) KIIS & Unite IV benefit

concert and Celebrity CyberAuction

During the Saturday event, net surfers can plug into KHS' "Backstage Centerstage Webcasting Party" for live still images of the event accompanied by real-time audio action of selected func including musical performances "The reason we're adding audio to the Web site event this year is that we have a cume of close to 1.8 million, and only 17,000 people can attend this concert age KIIS VP of marketing Karen Tobin. This allows them to feel like they're part of the show without actually being there. We don't have to exclude anyone During the concert, KIIS will host an Internet "chat room," where surfers can interset lim online with concert performers.

'Last year we did it, and we couldn't est (Duran Duran's) Simon LeBon off. They're like little kids in a candy store." Tobin says.

In addition, starting May 22, the station is depending on the Internet for the second KIIS "Cyber Auction." which lets site visitors bid on items donated to benefit the stay-in-school organization Cities in Schools, which also receives proceeds from the concert. Bids are taken over the KIIS Web site until the evening of KIIS & Unite IV Tobin adds that the Internet has secome such an integral marketing tool for KIIS that the station now employs Chris Pessice, a former truffic staffer, as

its full-time "World Wide Web wrangles Other radio entities are providing Web surfers the added service of post ing programming in archive form so that it can accessed long after its orig inal airing by anyone in the world with Internet access and audio capability. For example, KCRW Santa Monica Calif., a noncommercial, full-service station, posts acoustic musical performances. Hellywood information reports, and live community events on its Web site. The station reportedly updates its site every day On a grander scale, ABC Radio Net-

works (which at this point has said "no

go" to audio feeds of its vast array of

music programming) offers "sudio on

(Continued on page 106)

ese new outlets?

watt radio station

Perhaps the genre's biggest break came not from radio but from TV Leeds (Continued on page 106) BILLBOARD JUNE 8, 1996

oundgarden's breakthrough single, "Black Hole Sun" from the band's '94 autum, "superun-known," was an aberrant beauty. The track's Sun" from the hand's '94 album, "Superunbarroque production and moving melody lent it a Beat lesque flair unique to the group's art metal orsow. And that pop allure attracted listeners beyond the faithful.

"Black Hole Sun' wown" and glass in someone's eye either," says Soundgarden lead guitariet Kim Thayil. "It was the spoonful of sugar that

helps the medicine go down. Now it's the 'Dream On' of our set." Another animal sitogether is "Pretty Noose," No. 3 on Modern Rock Trucks this week and the first single from Soundgarden's fourth A&M album, "Down On The Upside." Though insidiously eatchy, the song is a heavy reck statement of purpose rather than FM ear

Maluatorana Danis Toronto

THE MODERN AGE - BY BRADLEY BAMBARGER cands. "Pretty Noose" may dismay some who crooned slong to "Black Hole Sun." As Thayil says, "The housewives who bought 'Black Hole Sun' might be a bit uncomfortable with this one." That fair-weather fans come and go is a desirable



given, according to Thayil. "We play for ourselves and people like ourselves, really," he says, "Once in a while, you'll do something that has an appeal beyond that. And it's great if other people like what we do. But I think it would suck if the audience that consistently liked our music were mainly children or young teenagers, because we're not kids. We're in our 30s.

"It'd seem dishonest if we were making music to appeal to someone other than who we are. We're not patronising a certain demographic: You know, 'Here's something for the kids' or 'Here's a product for mod-ern rock or album rock radio.' We want to produce

material that we like and that honestly communicates to people with similar social and cultural experiences." "Pretty Noose" does sound great on the radio, standing out with its organic dupth and aggression. But Thayil points out that if Soundgarden "were in the business of making hit singles, we'd at least write songs in 44 so you could dance to 'em."

#### Billboard.

FOR WEEK ENDING JUNE 8, 1996

Billboard. FOR WEEK ENDING JUNE 8, 1896 D - - I. T - - - I - -

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2	1	1	6	HUMANS BEING • VAN HALEN  **PARTITE SOLDERADS BERNES SUBSET FARIERS RESS	2	1	1	9	SALVATION + THE CRANBERRIES
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5	5	5	6	PRETTY NOOSE    SOUNDGARDEN	5	5	5	16	MACHINEHEAD + BUSI
Đ	6	6	5	WORK IT OUT ♦ DEF LEPPINED	6	2		11	PHOTOGRAPH • THE YERVE PIP
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12			26	IN THE MEANTINE + SPICE FOR	Œ	16	15	6	HEARTSPARK DOLLARISIGN
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14	30	10	8	WATER'S EDGE	15	11	12	8	BULLS ON PARADE • RAGE AGAINST THE MACHIN
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ß	13	9	12	THE BLOCK SOUSS FROM THE WITCHS GIFT SHOP  FINE DOSES FROM THE WITCHS GIFT SHOP  FINE VERY PIPE  THE VERY PIPE	(11)	20	22	6	WHO WILL SAVE YOUR SOUL + JEWI NEES OF YOU ATLAN
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23	30	24	7	ANGELINE IS COVING HOME + THE BACLEES	(7)	31	-	2	WIEMOS SANGS POTRACIONESS
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16	25	17	24	BRAIN STEW/JADED   • GREEN DAY	26	25	23	8	LADYNULERS   LUS  LUS  LUS  LUS  LUS  LUS  LUS  L
27	31	10	5	PLOOD + JARS OF CLAY	27	24	20	17	ZERO THE SMASHING PUMPKIN MITTER COLLECTION THE INFINITY SACRESS
16	21	15	18	WHAT DO I HAVE TO DO?	28	26	27	6	SWEET DREAMS (ARE MADE OF THIS) . MARILYN MANSO
19	23	13	13	ZERO • THE SMASHING PUMPKINS	(23)	NEW	•	1	UNTIL IT SLEEPS • METALUIC
9	40	14	2	LONG WAY DOWN + GOO GOO DOLLS	(30)	22	35	3	BOY OR A GIRL + IMPERIAL DRA
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34	35	38	3	SPAPELE AND TROS TAN ADDRESS OF THE	Œ	NEW		1	GARRAGE ALMO SCONDSCRIPE
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Week of May 13, 1996

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(9) Ant Someton's Who Art's Ed You Third The System's Working! / Speech Nobody Known / The Tony Rich Project
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Ave Munch / Rednos Lase And Van Ereambia ® Just To See Her / Leu Pandes © Security / E.D. Lang Selections can be board on "Sappare Boor Tokin Met 180"

every Sunday I PM 5 PM on J WAVE / BLJ FM in TOKYO

81.3FM J-WAVE States information available at: http://orww.infojapan.com/JWIANE

## **Adult Contemporary**

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<u>a</u>	2	2	. 13	NORGOY KNOWS	. THE TONY RICH PROJECT
m	3	3	12	ALWAYS BE MY BARY	<ul> <li>MARIAH CAREY</li> </ul>
4	5	6	22	DON'T CRY	◆ SEAL
3	4	4	13		Y HOUSTON & CECE WINANS
ന	7	7	9	REACH	<ul> <li>◆ GLORIA ESTEFAN</li> </ul>
,	6	5	11	DON'T WANNA LOSE YOU	◆ LIONEL RICHIE
6	6	10	25	INSENSITIVE	◆ JANN ARGEN
(T)	14	15		FASTLOVE CONTROL OF THE PASTLOVE	<ul> <li>◆ GEORGE MICHAEL</li> </ul>
(III)	15	17	5	GIVE ME ONE REASON	TRACY CHAPMAN
11	9	6	30	ONE SWEET DAY + M	ARIAH CAREY & BOYZ II MEN
12	10	12	34	BLESSED	◆ ELTON JOHN
13	12	9	20	SO FAR AWAY	◆ ROO STEWART
14	13	12	44	BACK FOR GOOD	TAKE THAT
15	11	11	28		EVERYTHING BUT THE GIRL
16	16	14	50	KISS FROM A ROSE	• SEAL
17	17	16	55	AS I LAY ME DOWN	• SOPHIE B HAWKINS
Œ	n	21	5	* * * AIRPO	WER * * * TONI BRAXTON
(E)	18	18		CLD MAN & ME (WHEN I GET TO HEAVEN)	◆ HOORIE & THE BLOWERSH
20	20	19	47	ONLY WANKA BE WITH YOU	◆ HOOTIE & THE BLOWFISH
21	19	20	. 20	OWNS INC 1991	<ul> <li>TINA ARENA</li> </ul>

## I'M GETTING USED TO YOU YOUR LOVE AMAZES ME

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1	,	1	15	* * * NO.	1 * * *
(2)	2	4	10	GIVE ME ONE REASON	◆ TRACY CHAPMAN
3	1	2	13	ALWAYS BE MY BABY	<ul> <li>◆ MARIAH CARE</li> </ul>
4	4	3	25	WONDER	◆ NATALIE MERCHAN
(3)	6	6	14	FOLLOW YOU DOWN	◆ GIN BLOSSOM
6	5	5	1.8	OLD HAN & WE (NOWEN   GET TO HEAVEN	◆ HOOTE & THE BLOWRISH
7	7	9	15	NOBODY KNOWS	• THE TONY RICH PROJECT
8	9	6	14	SRONIC SANSTERNA	ALANIS MORISSETTI
9	6	2	17	CLOSER TO FREE	◆ BODEAN
10	10	13	28		EVERYTHMNG BUT THE GIR
11	11	12	21	INSENSITIVE	ANN ARDE
12	12	13	27	DON'T CRY	◆ SEA
13	13	11	35	NAME NO but to 400 or reasonable or mean.	♦ GD0 GC0 DOLL
14	14	15	43	ROLL TO ME	◆ 0EL AMITR
⊞)	18	21	.5	FASTLOVÉ SNEJAVETINE SNOSLEGITEN	◆ GEORGE MICHAE
16	17	15	53	RUN AROUND	BLUES TRAVELES
17	16	17	32	TIME AT AND STORE	<ul> <li>HOOTIE &amp; THE BLOWFISH</li> </ul>
⊕	20	20	18	THE WORLD I KNOW	COLLECTIVE SOUR
18	15	14	23	I WANT TO COME OVER	<ul> <li>MELISSA ETHERIDGI</li> </ul>
20	19	18	34	BREAKFAST AT TIFFANY'S	. DEEP BLUE SOMETHING
<b>(B)</b>	22	28	5	YOU STILL TOUCH ME	♦ STING
22	21	22	12	EVERYTHING FALLS APART	DOG'S EYE VIEW
(33)	24	31		THEME FROM MISSION: MPOSSIBLE	· ADAM CLAYTON & LARRY MULLEY

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Class and definically involved. If Nova a loss, Edge is seen, 270 of the first process and in the contract of the contract of

#### Radio PROGRAMMING

#### REAL-TIME AUDIO LIVENS RADIO STATION WEB SITES

#### (Continued from page 105)

demand" over its Web site, allowing audio retrieval of hourly newscasts and national weather forecasts 24 hours a day, seven days a week. It also features an audio feed of the most recent broadcast of "World News Tonight," acrom panied by on-screen still images with each news segment.

People can press a button and hear World News Tonight," says Bernard Gershan, GM of news for ABC Radio Networks. "They can play sudio over their computer and set information as they answer E-mails or so over a suread sheet, instead of searching through a lone newswire piece." The site also offers the convenience of accessing only those news pieces a browser deliberately chooses to hear; for instance, users can skip a stock market report and go right to sports. The network has also aired live nows ents over its Internet site, such as the O.J. Simpson trial verdict, Presi-

dent Clinton's State of the Union addresses, and Robert Dole's resignation from the Senate Despite its recent implementation. the concept of listening to radio over the Internet is already proving itself a practical means to reach a broader audience according to Mark Coban, president of AudioNet, which is based in San Luis

Obispo. AudioNet provides stations with turnkey implementation of Internet audio and video-including software installation, Web site development, mon itoring and quality-control services, and latabase development—all in exchange for bartered achiertising. Cuban says that statisties show a dramatic jump in Internet audio access at around 9:15 a.m. in each time zone. as people log onto computers at their jobs. "They're listening in the back-

◆ SORAKA

SELENA

MICHAEL ENGLISH

Even so, a broader audience online doesn't necessarily translate into a money-making proposition for most stations-but not to worry, says Miles. "First and foremost, stations have jumped on the Internet as a marketing

tool. Audio is the new toy," she says Right now, you can use it to develop longterm relationships with listeners, ther tealise there's a way to add achiertising does it come close to the standard against Miles says that one way broadcasters which all audio is now indeed: CDs. will be able to combine sudio and Web sites for revenue is to enhance on-air advertising with real-time text informstion that elaborates on spots for restanrants, car dealerships, stores, or the like, Cuban adds that while traditional radi has the solity to promote, advertise, and entertain, it has never been truly inter active. With the marriage of the Internet and real-time audio, radio will be able to advertise a product, such as sirline tick-

for it, thus collecting additional revenues based on trackable sales. As well, Cuban says that a number of AudioNet's subscribers that air their programming live over Internet sudio have picked up new-technology advertisers-Internet service providers, computer companies, and software companies-because of their ability to reach a specific sudience via the PC. Still, be seknowledges that selling advertising directly on the Internet remains a challenge. "Nobody's making real money on the Internet today, but this

ets or CDs, and then actually take orders

is just the beginning. Ted Turner wasn't naking money in cable in 1976, either. The key now is to increase traffic to a radio station with audio on a Web site. "Money today is almost mesningless," Cuban adds. "But participating

in the education progress, the setting

of standards, the competitive opportuground as they work," Cuban says. nities, is all buse.

The primary reason many stations choose to maintain a wateh-and-see stance is the sound quality of online audio. Progressive Networks VP of marketing Maria Carwell describes the RealAudi delivery as "mono FM," meaning that at this point, the quality does not compete with the average stereo clock radio, nor

The resisce we waited as long as w did is because we didn't want to take this wonderful music and make it sound like rails on a blackboard," says SW's Solomon, "We were waiting for the technology to progress to a point where it sounded good and could be delivered to a great number of people The sound quality of Classic FM and Smooth FM online, she says, is "good and will get better. It's at the point where we would rather have it in slightly lower quality than FM than not have it at all.

Canwell acknowledges that with 14.4bood moderns still the standard in most PCs (90%, says Lamont), the sound outd ity isn't likely to improve dramatically for at least a few years. What it will likely take is the mainstream adoption of either cable or ISDN line interaction with PCs. which, so far, is either prohibitively expensive on the consumer level or, in the case of cable entry, nonexistent for such an application in most homes.

But all interviewed agree that wait ing for a technology to perfect itself is an invitation to competitors to gain a substantial edge. Says Canwell, "Sometime this year. broadcasters will conclude that if they resily want a compelling Web site, if they really want to get their message across they will have to have audio on their site.

#### WHEN MODERN WAS ON THE FRINGE

says that MTV which at the time had access only to music videos from Europe. contributed to "these odd unfamili musical genres starting to sell. That's when the labels decided to take this musical force a little more seriously. Tipp adds that clubs, alternative and some ton 40 erossowe simbor and touring alternative bands, such as Depeche

bigger to the people than they were to

ferent? Mode and New Order, prompted plat-irum sales or better "Those bands were

Now that modern rock radio has become a visible option in the '90s, what do these stations need to do to stay dif-McNamara stors, "As the success con-

times, there's the challenge to the format and to programmers to find great, novel, interesting muste that appeals to this audience. Listeners of this format. have always been a little weinder, a little brighter, more inclined to cure about the

Live 166. "Britpop is so huge and there

are so many shows coming through

this summer, it made sense. It's been

amazing; everyone is talking about it,

especially since the driver is on the

sociology of their existence, more artis tically inclined, and more earing about their environment. I think as long as that continues to be the connection to the music, it will continue to evolve."

Jacobs adds that what goes around the records is important, too. 'All those jocks who are still with as today who were on the radio then stood out because they sound like the listeners, as Rick used to say, (Longime KROO DJI Jed the Fish is 42 going on 16. That's a big part of it."

## Live 105 Goes To Town In A Taxicab

LOS ANGELES-The British are coming-and they're coming in a cab Or at least they are when they tool around town with the folks at modern rock KITS (Live 105) San Francisco. The station debuted its Britpop cab

recently to take full advantage of the so-called second British Invasion. So far, the members of such Britpop favorites as Lush and Pulp have been chauffeured to their in-store appearances and gigs in Live 105's authentic British taxicsb with suicide doors. The • FOO FIGHTERS station leased the vehicle from a for-. WHITNEY HOUSTON & CEDE WINANS the Rev Area's Merin County

This is our first music insui tion whicle," says Gabrielle Medecki. wrong side of the car. This is the most

exposure we've gotten with any of our vehicles. Medecki hopes to have a new musleinspired vehicle each summer.



## Charity Is Real Star At WKTU's Studio 54 Bash; WDRE Flips To 'Grunge-Free'

New York clarge cutlet WKTU's May 25 tion donation of \$50,000 for the 10th year, splash to celebrate the once-was wonder of legendary discothèque Studio 54 on the eve of its demolition was indeed an affair to skate home about. guage Disorder Clinic, as well as main-

Aside from stirring exphoria as Glo-ria Gaynor performed "I Will Survive" or stroking the beat as performances rolled out all night long from La Bouche, Billie Ray Martin, France Joli, Cover Girls, Nicki French, Robin S., 2 Unlimited. Real McCoy, and on and on, the station succeeded in taking its "Last Durse to the next level-making it not only a feverishly anticipated station exect but one that garnered enough local and national media attention to grow plat-

forms on your Hush Puppies. In addition to scoring coverage on York TV newscasts and in the local tabloids, the spectacle was embraced by People, Life, Details, Entertainment Weekly, and The Associated Press, as well as CNN, Et, VH1, "Hard Copy, "Sally Jesse Raphael," and "Gerakio." Under the hallowed disco hall at Stadio 54, more than 4,500 people danced reminisced over polyester-inspired bygones, and reveled in the exclusivity of being among the chosen "few" to win the scenable after tickets outlich were revertedly scalped for as much as \$450). If there was any understatement surrounding the glitz-laden night, it was perhape its most sizable accomplishment: rough its proceeds. WKTU donated \$100,000 to the American Federation for

AIDS Research (AmFAR). With the arrayal one leacht of dozene of station mega summer concerts beginning this week around the nation, the breadt of charitable involvement that radio takes on with such gigs is particularly timely At the gransicladdy of all sum tivals, Kiss Concert 17, WXKS (Kiss 108) Boston hosted dozens of high-profile acts Saturday (1), including Melissa Etheridge, Joan Osborne, Seal, Bryan Adams and Cher.

Profits from ticket sales will benefit a

is promoted to Western division VP.

newsline...

works, up from a similar position at WCBS-FM New York.

do, Fla., to the same post at sister oldies WMJI Cleveland.

FRED SCHUMACHER, GM for EZ Communications' KMPS/KZOK Seattle.

TEO KELLY is named director of marketing/promotion for CBS Radio Net-

RICK WEINKAUF moves from the GM post at AC WOMX (Mix 105.1) Orlan-

C. TERRY ROBINSON, founder/owner of Pourtales Radio Partners, is hired

by SFX Broadensting to serve as special consultant for strategic planning.

MARY LOU GUNN is promoted from national sales manager to GM of Pat-

terson's KBOS/KRZR/KKTR Fresno, Calif., succeeding Steve Miller, who

STATION SALES: KSSJ Sacramento, Calif., from Olympic Broadcasters to

American Radio Systems for \$14 million; KCAQ (Q105) Oxnard, Calif., and

its AM to local rival KKZZ/KOCP for \$3.6 million; WARO/WNOG-AM-

FM Nanies Fig. from Polmer Communications to the newly formed

adds those duties for crosstown KYCW/KBKS, replacing Gary Taylor.

number of local organizations, including

sing Kiss 106's total commits the charity to a half-million dollars. The contributions have had a direct impact on the community, establishing the Jeffrey Osborne/Kiss 108 Hearing and Lan



taining arts, music, and dance program Kiss also offered free tickets to Big Brothers and Big Sisters of Boston, and raised funds for the Grow Clinic for Children, Boston City Hospital, and the Center for Children With Special Needs. \*Presenting a concert of this magnitude gives us a unique opportunity to do thing for the community" save Kiss as do most of the air staff. 108 director of marketing Mark Kro. nger. "It garners a lot of media atten-

we think are worthwhile, it adds awareness to those charities and things they do down the road. Kroninger adds that many of the artists are entired by being tied into a worthy cause. "We give them a way to give something back. It's a strong tool to get them involved in the show," he says, Modern rock WHFS Washington. , whose upcoming HFStival will draw I8 acts, is donating a portion of its ticket sales this year to the D.C. Rape

tion on its own, and by tying in charities

Crisis Center, while offering booth space to 100 political and nonprofit organizations at the HFStival Action Fair. Likewise, at its Jam for Peace, urban WKKV (V100) Milwaukee intends to raise \$100,000 for area organizations dedicated to promoting peace and assisting Angeles' KIIS & Unite IV will benefit ities in Schools, which helps kids stay in school. WKXQ (Q101) Chicago's Jam boree '96 will channel proceeds to Rock

the Vote. The list goes on Most listeners who attend these con certs savor the influence that their favorite radio stations have to bring the goods to town. The outlets above and many others doing similarly well-inten tioned deeds deserve a moment in the spotlight for fostering deeper meaning

#### FORMATS: 100% GRUNGE-FREE As reported last week modern

WDRE Long Island, N.Y., has indeed flipped to WLIR (the Island) and a 100% grunge-free" format. Consultant Jeff Poliack labels it modern AC. Modern WKOC Norfolk, Va., recently acquired by Sinclair, owner of crosstown nodern WROX, flips to album rock as K94, WROX PD Perry Stone will pengram. This comes after a week of stu ing and asking rival rocker WNOR for ons in runsom not to flip. WKOC PD Mark Bradley and GM Tex Meyer exit,

FOLKS: MASON DIXON ORAWS THE LINE Big news in Tampa, Fla.: PD/morning lock Mason Dixon has exited WMTX (Mix 96) Tampe, Fla., after contract talks it the wall. He lands at crosstown WUSA, along with WMTX co-host Bill Connelly and music director Rico Blunce to issuech what looks to be a reworked and brighter AC format. Meanwhile, WUSA hands the pink to PD Pat McMa-

hon, MD Johnny Michaels, and longtime staffer Bob DeCarlo, WMTX ups afternoon driver Mike Reeves to PD and eareher Yvonne Bass to MD. After five years, hot AC KSTP (KS96) Minnespolis OM/PD Bob Davis gives 90y notice and is looking WKKX (Kix 106) St. Louis PD Russ Schell exits to become VP of network operations for Keymarket Radio, which rums the Interstate Radio Network and Road Gang Coast to Coast Network

Also, Tom Mattern irons on MD stripes at crosstown WKBQ. Tom Watson takes his consultant savvy and pins on PD stripes at '70s KHTC Phoenix, replacing Joel Grey. After Secret's purchase of WNRQ (the Revolution) Pittsburgh and its flip to

jazz/AC, the company's remaining medern outlet, crosstown WXDX (the X), names former Revolution APD/p.m. dri-Soft AC WFOG Norfolk loses p.m driver Mike Weston to the PD slot at WSUY Charleston, S.C., OM Rich

Hawkins is filling in for now WNOE New Orleans MD Lee Sandifer exits. PD Bob Young assumes his duties. Pm. driver Tom Naylor adds MD stripes at crosstown KHOM (Mix 104.1). ny Guess is the PD/MD of daytime WKND (Power 1480) Hartford, Conn. cing Ernest Johnson. Guess, wh had been PD of Springfield Technical College's WTCC Springfield, Mass. takes over Johnson's afternoon drive

Airplay Monitor editors Sean Ross Kevin Carter, Phyllis Stark, John Losentzo, Jewine McAdams, and Mare Sekilfman contributed to this column.

## **Danny Clayton Taps Into** Twisted Top 40 At WKTI

WKTI MILWAUKEE HAS been the center of Dunny Clayton's radio uni verse since 1982, give or take months he spent as PD of WBZZ (B94) Pittsburgh in 1990

Clayton got his first taste of radio at age 15 in exotic Escanaba, Mich. Blockprogrammed WDBC was adult standards by day and had a radimentary top 40 format by night.

"Our night guy qualified as the griz-sled veterun on the staff, having already worked in a large man ket [Lansing, Mich.1" says Clayton, "He fash-Billboard . loned together some thing of a format clock and since the station OF THE WEEK we used to pull the

music off the Carey

Kasem show: We would cut Casey's intros off and do quick fades at the end before he started talking again. Clayton dropped out and turned pro during his junior year of high school and got his first DANNY CLAYTON real break in 1978 at WSPT Stevens Print

Wis. the fertile breeding ground of Pat Martin. Don Geronimo Chris Shebel, Terry Gibson, Jeff Rowe

Keyin Kenney and many other radio Clayton returned to Beer City as PD of WKTI in 1991, when Mike Beriak moved up to the operations manager spot. "WKTI has always been a very eurious station," Clayton says. In the mid-'80s, it was a rock-based top 40, playing Def Leppard, Journey, Bon

wi, and other Midwestern fav When Clayton returned from Pitts burgh, WKTI began to lean more adult "Dance music had become Janet Jack son and Bobby Brown, and with the rise of ram music, we began to see a real disparity between the strength of our morning show and the rest of station. Clayton says, "Management wanted [WKTI] to become a more viable adult business," Last year, WKTI went through the same mode process that most hot AC/arhit top 40s did. In the winter Arbitrons, it was up 6.2-7.2 12-plos, making it No. 4 overall

and No. 2 25-54. "We swept every rmale demo starting at 18-24, with 20 34 being our sweet spot," he says. "The longevity and the more adult skew of the morning show also allows us to perform strongly up to the 44 demo. Here's a recent 2 p.m. hour on WKTI: Spin Doctors, "Two Princes"; Juan Arden "Insensitive": Genesis "Invisible Touch": Barensked Ladies Shoe Box"; Foreigner, "Feels Like The First Time"; Robert Miles, "Children Bruce Hornsby, "Across The River" Del Amitri, "Roll To Me"; Stevie Nicks

and Tom Petty, "Stop Draggin" My Heart Around"; George Michael, "FastLove"; Seal, "Crazy"; and Celine Dion, "Because You Loved Me." The morning team of Reitman and Mueller has been in place for 15 years "They're local, topical, and sound unproduced." Clayton says, "Bob Reitman is a former AOR inch-a poetry

rending, Pink Floyd-MC'ing 54-yearold with grown children Clayton cites music director/midday jock Leonard Peace as an example of a true radio success story. "Leonard is the 11th of 12 children, started here as

an intern at age 17, and scrapped his way out of the inner city. He quickly moved up to weekends/overnights. morning truffic reporter, night jock, and now MD and middays Afternoon personality Jim "Lipe" Labelle has been with

the station since 1969 According to Clayton. WKTI is one of the few stations in the formet with afternoon news. "We're in the same building as the NBC-TV affiliate, so anchor Mike Jacobs does the hourly bendince and hange out. having fun with us," he

WKTI night jock Luke Sanders doubles as production director Cue up another Clayton sports analogy: Luke was a fifth Pro Bowl someday

When I found him, he was out of work in Muskeeun, Mich., and be sent me this screaming, high-energy Yo, yo, yo too 40 air check." Clayton remembers hearing on the tape "one break that was exactly what I was looking for." The overnight shift is split between utility player Kyle Christopher and rookie

Clayton says WKTI's unique staff chemistry and long heritage makes the station tough for a competitor to figure out and even tougher to beat. "Competing research companies constantly check us out," he says. "They're absays nositive they can best us, but they newer do. It's not about beating us with 'more music, less talk," it's trying to beat the whole package

Clareton says WKTFs history as a former full-blown top 40 gives it additional latitude with masic, contesting and personality. "Because of the 'top 46 ness' of WKTI, we can play stuff like 'Macarens' and new artists like Barenaked Ladles," he says. Given today's more sound-driven adult radio, when someone asks "'Who are they?' who cares? It's wonderful music," he says. Owner Journal Broadcast Group is in acquisition mode and is targeting medium markets, having recently bought stations in Tueson, Ariz., and Omaha, Neb. "I have great bosses who let me do my thing," Clayton says.

There's no fineer-pointing, only prob-VPGM Kris Fonte has been abound nearly four years. "She's an attorney by education, she's culm, and she's a real fan of this station," Clayton says. Although WKTI is not your textbook reaming top 40 outlet, with former

rical WLUM now modern rock, "we are ton 40 by default," says Clayton, "Even if another top 40 moved in, they couldn't

#### Meridian Broadcasting; KRZY-AM/FM Albuquerque, N.M., from Citadel to EXCL.

## Music Video

## 'PGD TV' An Outlet For PolyGram Labels Multigenre Clip Show Has Big-Name Talent

#### ■ BY BRETT ATWOOD

Dallas-based "PGD TV" isn't your typical local music video program. The public-necess show, which is produced on a shoestring budget, boasts bigname guests and is backed by a major

The monthly clip show is created by taffers of the Southwest branch of PolyGram Distribution Group, which is the distribution arm of PolyGram The only videos to appear on "PGD TV" are from acts that appear on PolyGram labels, such as Mercury, Polydon and Motown.

Since the program airs on a public-access station, "PGD TV" gets air time on a Dallar cable-access station free of charge. Several music video programs air throughout the U.S. on public-access TV, but most are produced by individuals or small compa nies that are not in the business of selling music

"It's a nonprofit abow," says producer/co-host T.J. Miller, who is also black-artist development representative for PGD. "The only stipulation is that we can't say, for example, "This is the new Tracy Bonham single. Pick it up at your local Blockbuster Although it is not possible for the 'PGD TV" hosts to announce the

availability of a new record at retail. Miller save that the show is able to convey basic information, such as the song title and album street date, to Each episode of "PGD TV" airs about four times per week on Cable Access of Dallas and typically plays

five or six videoclips. The show debuted in January. Although many of the cable comtion facilities are available for use free of charge. Scott says that a large portion of the abow is shot with a privately owned, hand-held camcorder, "That gives it more of a street vibe," says Miller. "But it's still a good, solid production . . . It's inexpensive to

put together. We do most of this inown and at the cable studie," Unlike many regional music video programs, the half-bour show plays clips from all genres of music, including modern rock, R&B, rsp. top 40. and country. "Our only criterion is that we keep a certain groove going," says Miller, who adds that the show avoids play-

ing fast-paced clips immediately after

In addition, "PGD TV" plays older clips-many of which are taken from the video archives of PGD's Dallas

"There is a lot of classic catalog stuff to pick from," says Miller. "Old James Brown, Issac Hayes, Kiss-We'll plug those titles in as much as "PGD TV" also contains some

edy skits. A recent episode pa died the Tom Cruise action flick "Mission: Impossible." While most regional-access shows are plagued with limited budgets and

even more limited secess to music acts, "PGD TV" has been able to secure some ton-notch talent. For example, May's episode contained interviews with Shania Twain, J'son, and the Refreshments. "That gives us some credibility," says Scott. "Since we work for the record company, we usually have access to the artists when they get in

#### PRODUCTION NOTES

#### LOS ANGELES

Rocky Morton directed Jerry Cantrell's "Leave Me Alone" video for Daisy Force Pictures/M.JZ Productions, Nicole Veare produced, while Julian Whatley directed photography. Beth LaMure corrutive produced. Morton is also the ew behind Gravity Kills' "Enough. which Marcy Willmann produced.

Mandy Barnett's video "Maybe" was directed by Norman Jean Roy. Down By Law's "Radio Razga" was shot by the directorial team of Brendan

Lambe and Jason Matzner. Roger Roth produced.

Okuwah directed Reel 2 Real's "Juzz It Up' for Power Films. Joe Uliano pro-duced; Alan Ferguson directed photog-raphy. Okowah is also the eye behind MC Eiht's "You Can't See Me." Gary app produced, while Bernard Aurous rected photography

Imperial Drag's "Boy Or A Giri" was directed by the GOBTV team for rusberry Films, William Green produced, and Tumi Reiker directed photography. GOB TV also directed Primitive Radio Gods' "Waiting Outside A Phone Booth With No Money In Your Pucket." Robert Lloyd directed, while Armando Smit directed photography.

NASHVILLE Dwight Yonkam directed his own rideo for "Sorry You Asked?" Lian Lunson produced for L.L. Films.

Two recent Third Element Films/J.P Studio productions were shot in Harlem, N.Y. Preacher Earl & the Ministry's "Blessed With My Daughter" was directed by Lance

Cain, while April Harris' "Stop Pretending" was directed by Adiss. Ian W. Smith directed photography while Themba Sibeko produced both clips. Sn Deuce's "Body Knockin" was directed by Steven Carr; Jenni Holm produced John Perez directed photography for Crazy Horse Produc-

OTHER CITIES Corky DeVault and Michael Corrigan co-directed Thirty Ought Six's

"Adamantine" video in Portland, Ore-Kristine W.'s video "One More Tro?" was directed by Pascal D'Hoeraene. Michelle Alexander produced, while Nick Sadler directed photography in Las Vestas.

#### Larry ('Kids') Clark Among **Directors Getting Original** ORIGINAL UPDATE: Los Ange-

new directors aboard for its music Larry Clark, who wen praise for his controversial 1995 theatrical film "Kids," joins the company, which will epresent bis music video work.

Clark is the eye behind Everel-"Heartspark Dollarsign" and Chris Isaak's "Solitary Man "I've always thought that this was maybe something that I would want to do," says Clark, "But there are mances by the rock act. some heads that I won't touch. I don't want to do any clips for any generic,

rip-off grunge bands." Clark describes the video production process as "short and sweet and a good way to make money." However don't exceet.

him to give up his thriving movie career. The director is already in pre-production on his next film, "Ken Park, which begins shooting in

video productions.

August In addition, Original has inked Green Jelly, a rock act that is also known for its anin and production skills. Original will represent the celectic act for its music video productions. Also new to the Original Film directing me

ter are Guy Guillet (Killing Joke's "Democracy," the Geto Boys' The World Is A Ghet-"); Angela Alvarado (Rob) Rosa's "Madre Tierra"); Paul Rachman (Dig's "Whose Side You

se a baby

On?"); and commercial director The new director signings were secured by executive producer Lan ette Phillips, who joined division head Erlc Barrett at the company in mid-March. Before joining Orig-inal, Phillips worked for Propagands Films and was a co-founder of the production company Hero. before taking an extended break from the music video industry to

The new signings join Original's existing director roster: Ken Fox (the Dave Matthews Band's "Too Much." Jars Of Clay's "Flood"); Jonathon Stearns (Velocity Girl's "Nothing," Thromeberry's "On The Strobe Flome"); Wayne Miller (Lyle Lovett's "Going Home" special); and Hunter Senfter (Start Furnace's Miss You' Original also represents director

Gavin Bowden, whose work included several Red Hot Chili Peppers clips. Bowden's most recent clip is the Butthole Surfers' "Pepper, which features former "CHiPs" star Erik Estrada as one of many people taken hostage. Estrada spends most of his time in the clip esting earned corn while talking to the reporters who cover the situation Bowden says that MTV has asked

les-based Original Film has several nows-like title graphics are removed. In addition, the music video programmer has asked for the words rapist," "shot," and "bullet" to be edited out of the song.

The director is also putting the finhing touches on a yet-unnamed Red Hot Chili Peppers longform feature. Bowden says that he has worked or the film for the past two years and that it will feature unreleased footage from several live perfor-

SYKES HONORED: VH1 presi dent John Sykes will be honored Oct. 17 with the 1996 Spirit of Life Award, which is being given by the music and entertainment chapter of

the City of Hope



by Brett Atwood

rock and R&B stars that includes Don Henley, Sting, John Mel-Iencamp, Steve Winwood, Bryan Adams, Melisas Etheridge. Sheryl Crnw, Joan orne, and Tony Rich

There are no plans for VH1 to televise the performance, which will benefit a research fellowship at the City of Hope.

JAZZ ALLEY TV ON THE ROAD: Arvada, Colo.-based programmer "Jazz Alley TV" has been busy with several new production projects. In recent weeks, "Jazz Alley TV" has traveled to several prominent events. including the St. Lucia Jazz Feetival in the Caribbean, the Pensacola (Fls.) Jazz Festival, and the New Orleans Jazz & Heritage Festival. Footage from the St. Lucis shoot appeared on El Entertainment Tele vision's "El Daily News." More col laborations between 'Jazz Alley TV' and El are likely in the future according to "Jazz Alley TV" president Kenneth Burgmaier.
Additional performance footage

provided by the programmer bas appeared on CNN, Bravo, and BET "Jazz Alley TV," which airs nation-

ally on America One, was recently added to the programming schedule of WBQC Cincinnsti, where it airs Tuesdays at 10 p.m. The Eye is open on the Internet

Direct all neura items, comments, and gripes to BAtwood@billboard STERE CORP.



Sample This. Arvada, Colo.-based 'Jazz Allay TV' recently traveled to Los Angeles hot spot Luna Park to tape a performance by Warner Bros. Records artist Joe Sample, Shown, from left, are Talaya of KTWD-FM Los Angeles, Lawrence, Tanter of KGBR-FM Sacramento, Calif., Marylou Badeaux and Randall Kennedy of Warner Bros. Records, Kenny Buromaier of Clazz Alley TV.\* and Chris Jonz of Warner Bros. Records. Shown in the bottom row is Jeff Wilkins, director of photography for 'Jazz Alley TV."

# FOR WEEK ENDING MAY 26, 1996 Billboard

# Video Monitor THE MOST-PLAYED CLIPS AS MONITORED BY BROA 11 Stanie Twain, No One Hearth To Know 12 Tracy Lowerman. Term Merches On 13 Sammy Karsham, Moant To De 14 The Marweichs, Moanty You 15 Onas Sameruw, Der Hore Lobe Stack 36 Mad Milloy, Then Toy Can Telline Goodley

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A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO GUTLETS FOR THE WEEK ENDING JUNE 8, 1996.

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#### **A&M'S BRYAN ADAMS RETURNS TO ROCK** (Continued from page 82)

the country, Reid is confident of the album's reception at Canadian retail. "Still, we're not oversaturating the mar-ket with product," Reid says. "We're going out with just over 200,000 urits, which will move quickly. I want to have retail modificano. A&M/Toland/Motown's marketing care

naism which becan with the Constian release of "The Only Thing That Looks Good On Me Is You" May I, includes extension consumer print schurtising Milhourds, leaflets, and ad buys at local radio and on the notional video network Much

Music and its French-Canadian counter part, MasiquePlus, throughout the year.
"The video (for 'The Only Thing That Looks Good On Me Is You'l just biew me away" says Jason Staderman of Turonto based Robian Distributors, which operates the 100-store Sam the Record Man chain

'And the album is going to do amazin "We don't anticipate huge first-day sales with Adams, but over the life of the record, it'll do well," says Tim Baker, buyer for the Turonto-based Sunrise Records chain, which has 30 stores in greathern Onterio

Unlike retail, however, radio reaction at home is not all positive. "A lot of the [phone] response on the single has been Bryan's hometown, "It sounds like "Wale ing Up The Neighbours, Part Two.' Most of the negative callers say they don't think This music! fits anymore "18 Til I Die" came to be first record

ed in Jamaica when Lange invited Adams there to talk about doing some songwrit ing. Adams fell in love with the locale and suggested that the two record some mos with a portable studio at a house he had rented.

The two soon scrapped the idea of doing demos and spent three months in 1994 and five months in 1995 recording such tracks as "I Think About You," "It Airt A Pierty"
"Black Pearl," "Let's Malor A Night To Remember," and "You're Still Beautiful To Me." Also recorded were "Have You Ever Really Loved A Woman?" and "Hey Eb/s," the latter of which was included on the Japanese version of the altum.

"It saws arrest from to make their allower. and it shows," says Adams. When the house he had rented in Jamaico was no longer available, he decid

ed to shift recording to a house in rovence, France. The musicians on the record are Adns stalwarts Mickey Curry (drums).

Dave Toylor (base), and Keith Scott (on tar), with the addition of Large and Phil Palmer on guitar, and engineer Offe Borno on keyboards and percussion. Guitarist Paco de Lucia guests on "Have You Ever Really Loved A Woman?\*\* Adams is savvy enough to know he's in for some chiding for the silly-sounding track "U Wanna Be Your) Underwear,

which he co-wrote with Large. "Why would I put it on the record?" by exclaims definally when soled. "Are you serious? It's great! It's outrageous! Why would anyone want to write a song called 'I Warna Be Your) Underwoor?' That's what's funny about it. It's me trying to

have a broot.

Adams adds, "Besides, 'I Wanna Be Your) Underwear' and the video of 'The Only Thing That Looks Good On Me show me having a sense of humou so do 18 Until I Die' and 'Black Pearl,' A lot of the rockers on the album are a laugh. That's where my head is right now I just want to have a bugh."

# Billboard ESSENTIAL REFERENCE GUIDES

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## HOT LATIN SEASONING HEATS LIP CITY'S HIPPEST MUSICAL HYBRIDS

support, "till, seasonin function on Fulton Street in the warebouse district for an installment of that famous yearly up

But no, this is the Latin aspect of New Orleans' always-simmering musical stew, and local groups Acoustic Swiftness and the Iguanas, while prominent at Jazz Fest, are currently opping the bill for this three-night (May 3-5) Hispanic romp co-sponsored by KGLA (Radio Tropical, 1540 AM), WDSILTV (channel 6) the Mexican Cultural Center of the South, and the Greater New Orleans Latin Tourist & Trude Network Inc (The other well-attended Cinco de Mayo festival, underwritten by WFNO [La Fabulosa Nueva Orleans Radio, 890 AM], La Prensa New Orleans, and Vaqueros Restaurant, took place May 4 on Prytania Street, featuring various salsa and merengue bands.)

esides serving as magnets for New Orleans' many music festivals, Acoustic Swiftness and the Iguanas happen to be habitues of what's described in the liner notes of the former band's independently released "Molino" album as a "burgeoning Latin scene coming out of clubs on Frenchmen Street in New Orleans . . . like Cafe Brasil\* (see story,

All of this is so, but the forces share ing the course of the increasingly pronounced Latin presence in this Creok coastal zone have been building in ways bold and benish ever since a Spanish armada of 24 warships sailed up the Mississippi River in 1768, dropping anchor at New Orleans as part of a late-16th-century attempt by Spain to reassert its sovereignty in Louisiana. 'If you liked Cinco de Mayo, you

should have come back two weeks inter for the Coban Independence Celebrations!" Yolanda Estrada later giggies. As co-owner with bushand Juan Suarro of Musica Latina on Magazine Street. New Orleans' sole Latin-only record shop ("We stock over 50% of all the Latin music released around the world"), and host of the "Tiene Subor (It Has Spice) show broadcast each Saturday on WWOZ (90.7 FM), Estranda has often spun the music of the Iguanas and hosted live on-air guest shots by Acoustic Swiftness. She has also watched as the Latin presence in w Orleans has expanded to where its ranks converge each fall for the annual Carnaval Latino sponsored by the

Hispanic Heritage Foundation. "I was born in Hondaras," Estrada says, "and my husband is from Guantanamo Cuba, When we got here in the '80s, we saw a big market for Latin musie after Castro took over in Havana because Cohens who couldn't or didn't want to move to Miami started coming to New Orleans. We opened Música Latina at 2005 Magazine in 1969 and then moved it in 1983 to 4228 Mazzazine. We're not the biggest store in town

for footage, but local Latin people

know we are the biggest in selection for





available. Los Babies Del Merengue.

last year and a half."

for instance, have been very big for the

As a further sign of acceptance, all of

he aforementioned acts appeared at

Jazz Fest '96, as did other too local Lat-

in rooted artists, whose frequent head-

liner status also allows them to regu-

larly book dates or tours outside

Louisians: the Iguanas, Acoustic Swift-

ness, and Casa Samba. This last level of

acts has absorbed the full range of ex-

periences associated with playing and

THE IGUANAS

Iguanas' membership-spart from na-

tive New Orleans bassist Rene Coma-

had gravitated to the Big Easy from

points as distant as California (gui-

tarist/vocalist Red Hodges), Nebraska

(vocalist/bajo sexto/saxophonist Joe

Cabral), Virginia (sacunan Derek Hus-

ton), and Tennessee (drummer Doug

Coma and Garrison played together

reviously with Alex Chilton, who

lends backing vocals to "Rock Star" on "Soner Ball," the band's third album

for Jimmy Buffett's Island Records

Converging as a unit in 1989, the

romoting the Latin sounds of the

son. At first, our clientele was older Latin fans, but these days, it's 50/50 Latin and non-Latin. We get Japanese and Chinese people. Latin college kids from Puerto Rico and Central America. and all the local fans from suburbs with Latin residents, like Kenner, Metairie, Gretna, Marrero, Chalmette, And people call me from as far away as P sacola, Fin., to find out what's going on with Latin jazz in New Orlean While Estrada points out that Musica Latina stocks everything "from Nat 'King' Cole in Spanish to Gloria Este fan and the old-time Desi Arnax stuff the increet demand is for locally issued

fare by a surging wave of Latin and Latin-shaded New Orleans artists. Other leading local record retailers. scheding Louisiana Music Factory. Tower Records, and Blockbuster Music, have begun paying closer attention to Latin music in New Orleans in light of consumers' inquiries regarding unrecorded veteran Latin acts whose tints on Frenchmen Street have hanced their regional reputations (Elegant Gipales, Los Sagitarios, and allente), as well as rising stars with indie recordings: Ancestro, Mac Mamones, Santiago, Ritmo Caribeno, Julio & Caesar, Patrice Fisher & ARPA with Editus of Costa Rica, and Rob Folse & Freezo

Caliente's Cohen sales has made a big noise locally," says Jerry W. Brock, co-owner with Barry M. Smith of Louisiana Music Factory on North Peters Street, "and Los Sagitarios is another act that does quite well with its local shows, so both get a lot of response and inquiries as a result. And among the Latin acts that have records





distributed Margaritaville label. The titiliating half-twist of Tex-Mex earthiness and wit that the personnel bring to modern rock of the slinky Crescent City strain might be owed to ancestral underpinnings, like the years Cabral's dad spent playing in a Mexican baselu. young merengue jazz ensemble But there's no mystery about the warm embrace conferred on the virtuoso can tina roll of the Igusnas by the highly critical New Orleans music cor

through his around antown duties as musical director over the last four years for the Jefferson Parish Jeff Feet eld at Lafreniere Park in Metairie, where he would often see the group's members playing socoer. When Brown became a partner and manager of Cafe

citizenry, who who ped with glee at the Cinco de Mayo gathering for songs from "Super Ball," including "Que Tris-teza," "Mil Demonios," and "Cuarto Istanbul in the early '90s, he booked Los Babies Del Merengue into the funky, chic boite. The distinctive aura that the irrepressible I2-piece brought I enjoy traditional Latin music of all to the illustrious pandemonium of kinds," says Hodges, who shares most Frenchmen Street led Brown to invest \$13,000 recording "Ay Que Vacilon" last year at the Boiler Room studio on

of the Iguanus' songwriting duties with Cabral, "and I always like slipping a few cussbia [Colombia-derived shuffle] songs into our sets, especially if I see a According to Los Babies percussion lot of Spanish people in our nucliences, like at Cinco de Mayo, But there's alist/music director Juan Montes, the group was originally known as ready a lot of Cuban-style clave royecto Cristal, and then, as we rhythms used in traditional New Ordded horns, we changed our name to Nuevo Generation, but Luis Zuniga, a leans beats. People come down here DJ at Radio Tropical, gave us the nick-name Los Babies Del Merengue, and it and think automatically of Cajun and zydeco music but don't know about the rather important Spanish side of New Brown enthuses that Los Babies' Orleans music, Even back in Jelly Roll Morton's day, he said that if you can't lineup includes natives of Honduras. get a certain amount of Spanish influ Guatemala, Cuba, El Salvador, the Donce into jazz, it just doesn't sound like

True enough. Morton's exact statement was: "If you can't manage to put tinges of Spanish in your types, you will never be able to get the right seasoning, I call it, for jazz." Incidentally, the sensual "Coarto Rojo" (Red Room) refers to an actual

place Cabral has visited on Magazine Street, not far from Musics Latina, so the Iguanus were keen to capture as Nonetheless, the appeal for Montes much local color as possible when they cut "Super Ball" with co-producer Kei is that the average pop afficionado in th Keller (Neville Brothers, G. Love & Special Sauce) at Chez Flame, a studio in a Victorian mansion near the ware ouse district. Another new track "Benny's Cadillac" is a tragi-comic glimpse of New Orleans' hazardous underbelly that recounts an incident at an uptown cabaret in which local singer Benry \*Lirotick Traces" Spellman sat in with the Iguanas while persons unknown jacked up his Cadillac outside

and stole its wheels. "It's such a local, inside story that I esitated putting it on the album," says Hodges, "but the response has been so favorable [Island is making the song an emphasis track for triple-A radio] that I'm glad we did. We love New Orleans and its different sides, so I guess we just look for ways to show it."

(which recently bestewed the set with

three much-coveted Big Easy Music

Awards, for best emerging band, best

Equally exuberant is the validation

by the Latin members of the port city's

rock, and best roots rock)

KERRY BROWN & LOS BABIES It's exactly that sort of reasoning that moved distinguished New Orleans jazz drummer Kerry Brown to produce and finance a contemporary pivot on Meeten's proposition, namely "Av Oue Vacilon" (Oh What A Party), the debut album by Los Babies Del Merengue. Brown says he found the superb

minican Republic, and, yes, one indigenous New Orleans player, trumpeter We're all from Caribbean statesand that includes New Orleans!" adds the bubbly Montes. "People from Honduras, they look at New Orleans as a port city, with a climate and a lifestyle just like we have on the coast of my country, so the decision to come to New Orleans is a nice one, because you know what to expect."

New Orleans perceives Latin music as something unexpected, "They're just discovering Latin music down here? he exults. "It makes me feel fantastic, because we're mixing what they already know with what they haven't heard. At the same time, we're trying to do something unusual, which is to take classic romantic songs from South America, Mexico, and even the United States and rearrange them in a salsa/merengue atructure. People in Honally know it the way we do it. When I was growing up, my heroes and inflaences were Tito Puente, Gloria Estefan, Hondurun singer Moises Canelas, and the great Mexican singer José José, but when I became a drummer at 12 or 13, my idea was to take something

Born July 4, 1969, in Hondurse' esp ital city of Tegucigalpa, Montes is one of nine offspring of the late Joan Sr., a onetime career civil servant in the may or's office and his homewaker wife Isolina "Learne to New Orleans in 1982 to visit my uncle," says Montes, "but I remained here because of the excitement with music and how you can mix it here into something different. Unlike Miami or New York, nobody in New Orleans is set in their ways of doing things,"

romantic and give it more rhythm."

A common touchstone for Montes and Brown is the legacy of the late Ruben Gonzales, "the godfather of New Orleans salsa," who appeared at Cafe Istanbul and other Frenchmen months son

\*Los Babies respect the older salsa and merengue artists," says Brown "To show respect for the musics' history, the group played a number of classic songs on their album that hade't been recorded in a long time—besides originals, like the title track, or special New Orleans-flavored arrangements by Los Babies pianist Ovidio Giron of

## HOT LATIN SEASONING HEATS UP CITY'S HIPPEST MUSICAL HYBRIDS

standards like 'Le Snijo.' " As for Brown, he says, "I have always been interested in playing Latin rhythms," a fondness partially acquired by watching the legendary pianist Professor Longhair (1918-80), a huge fan of mambo giant Perez Prudo Born Aug. 2, 1954, in New Orleans Charity Hospital and coming of age on 12th Street in the West Bank suburb of Gretne Brown watched nightly on a her while Professor Langhair was the bouse piano player at the nearby Pepper Pot Club, (Longhair told this writer in 1976 that In his own youth, he played with "Spanish boys, West Indipros. Puerto Ricano, Jamaicano, I igust conned all their changes and beats and

kept the ones I liked. After he began playing drums in church at age 12. Brown's mentors and instructors were the cream of this century's New Orleans rhythm canneers, including James Black, Earl Palmer, the Meters' Zigaboo Mod cliste, Albert "June" Gardner, and Smokey Johnson, A tag-along secondline dancer since he was a tot, Brown regularly joined the funeral parades organized by the Wolvey, the beneau lent acciety of which father Warren

Brown was a member. "My father was Ray Charles' valet. Brown says, "so I knew about music of all kinds from the start, and my mother, Doretha Brown, was a gospel singer at Mt. Zion Baptist Church on Huev P. Long Avenue. I've also played in brass bands and at funerals since my teens. including the Olympia, Treme, Tuxedo,

ownsville Brass. Kerry Brown spent 15 years in Clarence "Gatemouth" Brown's band (they co-wrote "Never Unpack You Suitcase") and has recorded with Mc-Coy Tyner, Champion Jack Dupree Guitar Slim Jr., Willie DeVille, and the Hank Crawford/Jimmy McGriff band as well as touring with Albert Collins, B.B. King, Jimmy Page (in the Firm), Little Milton, Manu Dibango, Michelle Shocked, Bonnie Raitt, Freddie King, and Ironing Board Sam (who taught him the stage stunt of setting his dramsticks on fire)

While he sold his partial interest in Cafe Istanbul just a month ago, Brown retains "wonderful" memories of wood shedding there in the stellar Thursday night tage turns he regularly held with umpeter Nicholas Payton, bassist Walter Payton, saxophonist Greg Tardy, and keyboardist Ed Frank. He's also proud of booking Ruben Gonzales and other early local Latin acts, such as Zons Brava, Pedro Cruz, and Santiago in addition to Los Sagitarios, Ritmo Caribeno, Acoustic Swiftness, and Casa Samba, Moreover, Brown believes the recording and touring possibilities for Los Babies Del Merengue are as limitless as their own ambitions.

'The music that's come off of Frenchmen Street has woken New Or leans up to new prosperts from the overlooked Latin community and from other musicians interested in playing with them," says Brown. "The ma identities of Los Babies and of New Orleans itself are not just one thing. they're a whole lot of things. With Los Babies hopefully out performing a lot to continue to escalate."

"I agree," says Montes. "We're gonna play and tour as much as possible in '96. But if people can make it, we'd like them to come down to Cafe Brasil and see us every Friday night this summer. That way, they can heer Los Bables do our merengue mix at the place where it all first happened."



Of all the Latin groups of various kinds in New Orleans, the banteria (to use the Brazilian term for band) that earns the most deferential measure of respect is Casa Sambo, the only authen tic escola de susoba (samba school) even established in New Orleans. But its founder, Cartis Pierry, cautions that the way of the samba has never been a

smooth or easily understood path. In "Praca Once," a prophetic perennial samba dating from 1942, the ery is heard that Rice' famed samba schools (Favels, Saigueiro, Estação Primeira de Mangueira) may someday pass out of existence, the pondeiron (tambourines) that herald their joyful prosion resounding no more fr surrounding morros (hills) to the fave-

los (slems) belos: "Some day soon there will be no more rámba school.

Cry, tambourine, cry, world-Favela, Saigueiro, Estação Primeira de Maronseiro All you samba schools, put your pan-For the samba schools no longer

take to the streets." The slums on the slopes of Rios morros, being largely beneft of nunning rater, electricity, or sewage faculties of any sort, are among the most destitute places on Earth, and the fatalism they produce is so acute as to seem al-

most poetic Ale nost. Stranded between the sky that signifies Heaven and the reeking stench of rotting garbage underfoot that certifies Hell, the inhabitants know instinctively that the remainance of the samba is the last best hope they have. There are few musics more rhythmically complex and aurally enriching than the sounds that accompany the Afro-Brazilian folk dances generally known as sambas, which evolved

in Rlo but most likely originated in the more African rity of Salvador de Bahia in the northeastern Brazilian state of Bahin. where its rituals mingled with those JAVIER GUTTERREZ of Afro-Christian OF ACQUISTIC voodoo cuits called

Cardombié "Just the most basic descriptions of the samba as street music, its role as the music of the poor, and the voodoo rituals of Candomblé, they all could easily be mistaken for descriptions of music and customs in New Orleans," says Pierre. "As a kid growing up on a farm in Killona, St. Charles Parish, I was involved in Mardi Gras things in the co practicing with street bands, making stumes, playing in carnival parade as a percussionist, and this is what think made me so comfortable when started to find out about the excelas de

samba în Brazil Born Aug. 29, 1955, Wilton Curtis Pierre is one of nine children by carpenter/electrician Kerry Pierre and wife Matlean, A self-taught drummen who led several lazz and top 40 groups after graduation from Hahnville High School, Pierre moved to Detroit in 1977 to play percussion in an ensemble led by drummer Roy Brooks called the Aborigines Percussion Choir. A chance encounter with Brazilian jazz percussionist Airto Moreira after a Detroit

oncert led to the opportunity to sit in with his band. Hooked on Moreira's samba jazz experiments, Pierre followed him to Los Angeles, where he studied with Moreira, worked as an assistent musical director with the Afre-Coban/Brazilian Origin Dones The-Brazilian group Embra Samba, staying with them from July 1963 until Sentember 1985. During this span, he also formed a group of his own, L.A. Sam ba, and performed with drummer colleagues Bob Summer of Herbie Hanpork's band and Ron Powell of Sérvio Mendes' Brazil '77 group.

"After being out in California for about five years," Pierre recalls, "Bill Summers said to me, 'Curtis, why don't you go back home and do this?" It had dawned on me until that moment that the rensie of Bahia and New Orcond line had a direct link to the samba, that the Mardi Gras Indians had sks to the paraders at Carnaval, and



that the maculele stick dance and caporira martial arts dance I would earn were the same ritual practices that had been outlewed by size own-

ers in the 1929s in Congo Square in New Orleans! Returning to the Big Easy, Pierre became friendly with dancer Carolyn Barber of the Palmeres group and an associate of Barber's Bill Lennon disrector of international student affairs of Tulane University. With the energy agement of Barber, Tulane's director of multicultural affairs. Pierre and Lennon organized a group dubbed the Cosmopolitan Amigo Samba Assn., which participated in numerous parades throughout the 1986 Mardi Gras season, By 1987, Pierre's ensemble had evolved into Casa Samba, which made its first appearance at Jazz Fest that year (and has not missed a year since). In 1988, Pierre made his first trip to

de Janeiro and Bahia, staying with the family of Lazaro Franco, a member of Embra Samba who had become the drummer in the Salgueiro samba school. Between 1989 and 1992, Pierre

studied percussion, with the mestres (masters) of the samba schools of Salgueiro, Beija Flor, Estação Primeira de Mangueira, Academics de Villa Isabel, Mocidade Independente de Padre Miguel, and with Bahia's first black samba group, Cenoe-Iye Aye. Pierre also studied capoeira with several mestres and became an American master ("one of only seven") of the pandeiro after learning its intensely difficult playing and juggling techniques under the tutelage of mestre Edgar Aming of the "ORA ORA" treum In 1991. Pierre apprenticed himself as a drammer to noted Candomble

priestess Yvette in Salguerio, Rio de Janeiro, while also learning the Yoroba-based rites of the religion. Back bome in New Orleans, Casa Samba had become a core ensemble of 25-30 mu cians and dancers for gigs at Cafe Brooil and Cafe Istanbul that sweller to a cadre of 50 musicians and 150 dancers when it marched for Mardi Gras. Meanwhile, Pierre married Barber, and in 1993 he recorded a 17-track cassette with Casa Samba, "Afro-Brazilian Fantasy," for Gary J. Edwards' Sounds of New Orleans label. That same year. New Orleans Mayor Sidney Barthelemy officially recognized Casa Samba as New Orleans first samba school

Pierre appeared as a dancer in the Tom Cruise movie "Interview With The Vampire" (1994) and a ritual drummer in the Robert De Niro/Mick-

ev Rourke movie 'Angel Heart" (1987) while serving as a choreogramusic composer/ coordinator for both projects. And Casa Samba has

recorded with Bill Summers, Philip Manuel, and Earl Turbinton & His Quintet and has opened local concerts for such artists as Flora Purim & Mor eira, Steel Pulse, Kool & the Gang, Gloia Estefan & Miami Sound Machine,

King Suppy Ade, the Neville Brothers

Dr. John, the Beach Boys, the Tempta

tions, Kenny Rogers, Fats Domino, Irma Thomas, and Tito Puente, as well

er, I was singing in the New Orleans

Reethoven's Ninth Symphony No. matter what I wanted seademently. the null of music stayed too strong And my plan kept changing, By 1988, I was playing classical, Brazilian, and flamenco guitar by myself in Cafe Panache on Common Street, and I was eatching on, so I added a percussion player. Then I got another musician and became the Javier Gutierrez Trio Next came a bass player and a conga player. By 1990, when I founded stie Swiftness, we had up to nine pieces for our concerts. So that's how it goes in New Orleans," Gutierrez sum marizes with a broad grin, "you come for a challenge and with a big plan, but The third of five sons of Bolivian

state department official Carlos Gutierrez and wife Hilda, Javier was born in La Pag on Dec. 19, 1969, just as guerrilla leader Fidel Castro was toppling the corrupt police state of Cuban President Fulgencio Batista, and the week Guy Mitchell's "Heartaches By The Number" hit No. 1 on Billboard's Hot 100 The world was changing fast, but

South America was changing faster, and the rest of the planet was watch ing. Gutierrez's father, who worked with the U.N., weathered several mean seasons of social turnoil while struggling to shield his family. Javier was a boy when Cuba's Major Ernesto "Che" Guevara, Castro's chief lieutenant, led a movement in Bolivia to foster revolution there until he was slain in the hills in 1967. Gutierrez grew up surrounded by civil unrest as a series of military leaders seized power (Continued on next page)

as touring on its own throughout the

Besides steady yearly bookings at stivals and parades in Louisiana, dozens of conventions and trade shows. and commercials for American Express and other travel- and tourism-re ted clients, Casa Samba and Pierre's offshoot New Orleans December Assn. regularly conduct clinics at Tu

tions and youth groups around the eity Lastly, Casa Samba maintains a full sehedule of local nightelab dates. Coming back to New Orleans with the knowledge I've gained has been a mutual revelation for me and. I think. others in New Orleans," says Pierre. who is currently preparing to record a CD of Casa Samba's latest material Like mc. a lot of people didn't realize there was a carraval in Brazil and that we have a lot in common with that country and its musical proc

lane and Loyola and student work-

and ceremonies. "Cafe Brasil, Cafe Istanbul. Jazz

Feet, and the Feetival International de Louisiane in Lafavette have each given us enormous exposare, and Casa Samba probably wouldn't have gotten established in New Orleans without them. But the biggest experience for me." Pierre confides, "has been the internal part, the pride in bringing back some of the best of what Brazil has to offer and feeling I was meant to do that, so both cultures could see our kin-dred relationship."

ACQUISTIC SWIFTNESS "I came to New Orleans in 1980 for the challenge," says Javier Gutierrez of Acoustic Swiftness. "I had just gradusted from high school back in Bolivia, and I was studying English bere at

Delgado Community College with a

plan to become an ambitest. A most lat-

# DIVERSE CLUB SCENE SPILLS ONTO SIDEWALKS IN THE LAND OF DREAMS

hinged urban exhibitionism on the hinged urban exhibitionism on the current fomentation of the New Orleans Jazz & Heritage Fest, or perhaps the full moon looming overhead. But the simple truth is that this spontaneous witching-hour block party outside of Cafe Brasil is a typical facet of the clubland banquette (sidewalk, footpath) phenomenon that is Frenchmen Street. In a town renowned for its night life, Frenchmen Street and the welcoming clobs chestored smid its well worn colo. nishers architecture are a throwback to the informal community expert in the

music-based party life of pre-World

War II New Orleans, before the French Quarter became one of the nation's top tourist meccas. Primarily known only to natives and the top local bands that love perform ing for them. Frenchmen Street and the crossroads formed by Decatur Street and the far reaches of Esplanade Avenue are the nexus for the night-spot proving grounds of an eelectic new generation of musicians who stress the seldom-accentuated Latin side of the Bistros, performance spaces, and barrel houses like Cafe Bravil, Siam Cafe. the Dragon's Den (unstairs from Siam Cafe), the venerable Snug Harbor jazz club, the notoriously on-again/off-again Dream Palace/Cafe Istanbul complex and Checkpoint Charlie (a combination bandstand, pool hall, crawfish bar, and laundromat), have long booked an in creasingly prominent roster of bands that features samba, merengue, salsa. mariachi/ranchera, flamenco, Latin iaox, and Tex-Mex/South American-fluvored rock'n'roll (see story, page 1). Also important is Domn's Bar & Grill at 800 N. Rampart, the foremost tap room and mustering grounds for a blissuch as the Soul Rebels, who assemble

tempted to overthrow Bourbon Spain's ionial rule-which was established in 1762 by the secret Treaty of Fount bleau, in which France's King Louis XV gave New Orleans and Louis ians west of the Mississippi River to his cousin, Carlos III of Spain, In 1800, Napoleon Bonaparte pressured Spain to cede Louistana back to France (which sold it to the IIS in 1883 so part of the Louisiana Powhese), but the revenors, ty Sounish-influenced buildings and genmons prhanity of the Spanish "tyrunts" (actually, they were fairly benign reformers) would endure, along with their festive musical patrimony The Frenchmen Street neighbor bood is a great social gathering piace says Rod Hodges, guitarist/vocalist of the five-man Iguanas, one of New Or-

# Música A Lavina

leans' most-beloved conjunto-tinged rock'n'bluss bands, "Until recently, I lived in that area, and there are a number of good clubs on the street that we play regularly. The free spirit of the area is cool, so that if you don't feel like being in a dark bar, you can just take your beer or cocktail on the sidewalk and sit there talking with your friends." And then there are the frequent, fabled evenings (however tricky they may be to predict) when Frenchmen Street magically transforms itself into the ideal wee-hours jubilee, in which patrons and performers at the Dream Palace Cafe Siam, Cafe Brazil and its gallery-like towern annex overflow onto the pavement in the stretch of blocks between the Decatus/Esplanade intersection and Royal Street, displaying a level of civic conviviality under the stars that suggests a Deep South equivalent

of Brigadoon "It really does feel like that some times," says Hodges with a laugh. "And then you go back the next time to see a few people scattered around quietly

sipping coffee, and you wonder, 'Did all that really happen last right?"

Lee Heithoff, GM of Cafe Siam (435) Esplanade) and a transplanted Iowan, says, "The Frenchmen Street area was an old, somewhat neglected neighborhood that benefited from changes that occurred in the French Quarter 10 years ago when rents there got too high A let of setists moved forther into this relatively undiscovered corner of town near the [Missassippi]. This area is part of the Fanhourg Marigny (a faubourg" is a former colonial estate sold to residential land syndicators in the early 1800s for housing; in this case, the property of wealthy gambler Bernard Marigny, who cut a deal with the city to subdivide his plantation in

1808), and it's full of the history and tradition of New Orleans in its colorful colonial heyday-so that's another reason besides cheap rents that the artists and musicians liked to resettle here. It was the more casual, downscale loances in the receipet that led Heithoff to get "so except up in the music seens that he lingered on after spending time at graduate school at the University of New Orleans, until he found himself an cight-year veteran of the Frenchmen

Street brand of bobernian "Clubs like Cafe Stam," he explains. "follow the old-style practice of free music seven nights a week. Since there are no cover changes, we pay the hand and pass the tip jar. Our crowd is young, 18-30, and it includes college students from Tulane and Loyola, local artists, and se rious music fans who want to catch the meaning acts, which means the newer brass bands that also play funk, like All That; the alternative jazz groups, like Naked On The Floor and the New Orleans Kleamer Alistars; the R&B/blues bands, like Kermit Ruffins & the BBQ Swingers or Coco Robicheaux & the Perspirators; and the Latin jazz or Latin-style acts, like guitarist Bob Folse & Fuego, who have an unusual flamenco sound and dancers, too." Another institution that has thrived

on the unusual and prodigious, albeit

with the risk that often characterizes

such strategies, is the Cafe

Istanbul/Dream Palace edifice at 534 Frenchmen St., a sublimely shabby story emporium that resembles a Wild West saloon gone gravely to seed Opened in 1977 by entrepreneur Allen Langboff as a classic rock haunt christened the Dream Palace, it trundled along with that musical tendency until shutting down in 1987. Two years of dormancy and disuse ended in 1989, opened Cafe Istanbul on the recenises as a Turkish eatery and har, at which time it became either a prized denot in which to get primed prior to shows across the street at Cafe Brasil or a safe perch for those who simply liked to w the night-owl promenades.



iazz drummer Kerry Brown came aboard as a partner, manager, and booking agent, beinging with him a curissity for ethnic pop and lazz hybrids that helped reinforce Frenchmen Street's éclat as a corridor of alternative music culture. Brown's interest waned as he became immersed in out side commitments, like scouting and producing talent for his Brownsville Productions label, and in 1996 the building was sold to promoter Chip Wagnestack and three local investors Wagnestack and company swiftly acquired two weeks' worth of substantial acts to coincide with the Jacz Fest;

some of the excellent late-April gigs

and Irene & the Mikes; a Funk Fest starring the Bayou Renegades, the Flavor Kings, the Batiste Brothers and former Meters Leo Nocentelli and Zigaboo Modeliste; and the Invisible Cowboys. Come May, there was a 'grand opening" show with the revered adiators; a "Legends of New Orleans" slate with Tommy Ridgley, Eddie Bo. and Oliver Morgan; zydeco artist Zachary Richard and the band \$1000 Cor: and two impressive singreisengsgiter linesme Kim Carson and Darden Smith, and Bill Morrissey. Kate Campbell, and Tab Benoit. Tuesday nights were reserved for reckabilly, cheap drinks, and swing dance lessons, and the patronage proved as sizeable as it had previously.

Yet by mid-May, the building was

featured Clarence "Gatemouth" Brown

gain up for lease, as Waguestack told Billboard: \*We overextended ourselver and run into a financing snag. We tried to get too big too fast and do too much as a full-service club literally oversight To have a sethack just when we'd guined the old momentum was heart. breaking," Waguestack adds, "but some of the other investors and I are hopeful we can restructure our financing and press opward, with the goal to have the Dream Palace downstairs as a 'downtown Tipiting's' with acts popular on the triple-A scene so that we can also have radio simulcasts. Upstairs would be the new Cafe Istanbul as a true coffee and conversation room. We're pray ing all of this still happens; with a little understanding, maybe it will." Local reaction to the abrupt closure was summed up by the Iguanas' Hodges, who perceives the club's pro-

tracted shakiness as a symbol of its un-

(Continued on next page)

THE FRENCHMEN ST. CONNECTION A select discourantly. The following CDs and essettes of local orbits are avail. able via such New Orleans retail record outlets as Müsica Latina (4226 Magazina

St.), Louissana Musse Factory (225 N. Peters), G.H.B. Jazz Foundation (1206 De

ACOUSTIC SWIFTNESS, "Molino" (Akamani Records), 1991

BAMBOULA 2000, "Cultural Warrier" (Bamboula Records, BM 101), 1906 TAD BENOIT, "Sanding On The Bank" (Justice Records JR 13982), 1905 EDDIE BO, Takek Un This Train" (Br-Scent G906), 1906







ed of New Orleans, SONO 1031), 968
BOB POLSE, "Fuego" (Lyons St. Records, LSR-1001), 1986
GALACTIC, "Coolin" Off" (Fog City Records, FCCD 001), 1996
GUITAR SLIM JR, FEAT. MEMPHIS HORNS, "Nothing Nice" (Wearhouse

THE GUANAS, "Super Ball" (Marguritzville/Island, 162511-0402), 1996 JULIO & CENAR, "Augrina" (Broken Records, BR 1003), 1993 LOS BABIES DEL MÉRENGUE, "Ay Que Vacilon" (Brownwille Bect ELLIS & BRANFORD MARSALIS, "Loved Ones" (Columbia, CK 67389), 1996

CHARMAINE NEVILLE, "Up Up Up" (Gert Town Records, GT 1116), 1996 NEW ORLEANS KLEZMER ALLSTARS, "Manichalfutta" (Gert Town NICHOLAS PAYTON, "Gumbo Nouveau" (Verve), 1996

RADIATORS, "New Dark Ages" (Croaker Records), 1996 ROCKIN: JAKE BAND, "Let's Go Get "Em" (Rabadash Records, RAB 013),

66 JAMES RIVERS, "I'm The Man" (Rivers Records, 5841), 1996 KERMIT RUFFINS, "Hold On Tight" (Justice Records, JR 1108-25, 1996 J. MONQUED, "After The Beep" (Monque D Records, 901), 1996 JUMPIN" JOHANNY SANSONE, "Cruscott Cily Mon" (Shortatack Records,

1000, 1996 TREME BRASS BAND, "Grmme My Money Buck!" (Arhoolie, 417), 1996

#### HOT LATIN SEASONING HEATS UP CITY'S HIPPEST MUSICAL HYBRIDS (Continued from preceding page)

and it was not until 1982, two years of ter Gutierrez arrived in New Orleans. that civilian rule was restored in the Republic of Bolivia. My father was a diplomat," says Gutierrez, "and he died when I was

there for blowouts and then resurface

elsewhere in the 'hood for impremptu

Interestingly, Frenchmen Street

was named for French Orleanian revo

lutionaries executed on the site in 1768

by a Spanish firing squad after they at-

street faccoffs with fans

still a kid, but because music was his real passion, and be let me know that, it became my passion. To please him, I participated in the Opera Choir Society of Bolivian Singers in La Pag, and I sang in 'Tosca' with the La Paz Philharmonic Later, at 15 I studied claswas a colleague of Segovia, and it made a big impression on me. When I had my full group togeth for the first time in New Orleans, I

named it Acoustic Swiftness, because I wanted to blend all the influence and the fast licks and notes of classical, bossa nova, flamenco, folk music of the Andes, and Brazilian jazz into a music that would move my fellow musicians. At the time, I knew about Casa Samba, which is a fine disciplined group, but I was determined to create a very different unconventional sound and image for my group, some thing that would appeal to serious gui tarists but still not be identified as any single kind of Latin or ethnic music "Molino." Aroustic Swiftness' first album, was produced by Gutierrez and was released in 1995 on his Akamani Records label. The title track refers to the water-powered grinding stone that massages raw wheat into flour, and Gutierrez's fleet but fluid picking on the self-penned eight-song release shows flashes of Bolivia's rapid-fire sound called toguiruri and even some of the chording found in Cajun love songs. But there is also much well-fused evidence of the roll call of quitar heroes and singer/songwriters Gutierrez has admittedly laborred to absorb: Joe Pass, Wes Montgomery, John McLaughlin, and four erucial Brazilian composers: Toninho Horta, Ivan Lins, João Gilberto, and

Besides selling out the 1,000 copi of "Molino" he initially pressed and placed in Tower, Blockbuster, Música Latina, and Louisiana Music Factory, Cottorrog was asked by local television station 4WWL to star in a series of impressionistic station ID spots, in which he performed a solo piece to a montage of New Orleans sights that embody "the spirit of Louisiana." Near the close of its first Cinco de Mayo set, Acoustic Swiftness plays a tender, as yet unrecorded piece, "Can cion Para Mi Maestro" (Song For My

Teacher), which Gutterrex dedicates to Pedro Garria For the first of multiple encores, the group whips into a killer interpretation of "Oye Como Va," inspiring the food vendors lining either ide of Fulton Street to bang their beavy aluminum grill lide together like cymbals as the throng cheers on the band and the vendors "This was a magical night, a magical

revised " a visibly trushed Optioner mor mure backstage after the show. "Every qualities, and they combined them all here to do their best. If we can keep those kinds of standards as high as they were tonight, winning over the serious musicians as well as the true music lovers, we will be able to show New Orleans and the world what we can do. "Originality is an important thing down here," he asserts as he wipes his happy, exhausted face with a fresh towel, "In Mismi, you can find three or four or more kinds of bands that are excellent at separate forms of Latin

music. But in New Orleans, they expect you to mix everything up! And then they ask you, 'Hey, so what can you do with combinaciones? "But if you can show them," finishes Gutierrez with a grin, "then you're re-ally getting someplace."

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# DIVERSE CLUB SCENE SPILLS ONTO SIDEWALKS IN THE LAND OF DREAMS

calculated authenticity. "It's kind of been like that forever," he says with unruffled Big Easy bemasement. "A little unpredictable. It'll probably open sgain, soon enough.

The most reliable address on Frenchmen Street is No. 626, Snug Harbor. solf-horolded as "New Orleans' premier jazz club" but deserving of the designation in terms of its unerring taste for the by solos, trios, and quartets. Founded in 1980 by owner George Brumst as a conper club called the Faubourg, it had the notential liability of being a relatively dle room after 1 a.m.-which in New Orleans can quickly become a tool of the musically bedesiled

"In the beginning, our bar was a late stop for waiters, musicisms, and cab dri-"says Srug Harbor manager Wes ley Schmidt, a New Orleans native who maged the Dresm Palace in its hard rock era. "A chentele like that always gets to talking and passing the word, so the room soon became the hang for [pianist) James Booker and (dramn James Black and their jazz and R&B poly, meaning a piace where they could

play what they pleased." Brumat recalls, "Booker played every Thursday and James Black was virtually the house drummer. Ellis Marsalis likewise started his Tuesdaynight residency during our first year, and all of his sons—Branford on sax. Wynton on trumpet. Delfeave the trembonist, and Jason the drummer—have also played here with their father, with Wynton and Branford trading off with him on different nights as recently as during Jazz Fest." (Schmidt says Ellis and Jason Marsalis recently recorded a

set at Snug for possible release.) Other family ties at 626 encomp those of Neville Brothers sax player Charles Neville, who brings in associates for customary no-funking-around jazz blows, and the club often hosts his daughter Charmaine Neville, who's become one of the most popular singerien tertainers in the city because of her abil-Brumat notes that he renamed the club Snug Harbor in 1983, transferring

the moniker from a restaurant he relinquished on Esplanade, "Since then says Schmidt, "we've adopted a slightly more formalized outlook on the music, which only means that we still had music seven nighta a week, but we decided to advertise the fact in the papers. Since we literally are a snug setup, with space for about 45 people downstairs and 45 on the messarine level, this is an intimate room for folks who want to listen rather than have some social congress or otherwise hit on each other. And the reason it's been so successful is that it's a space for acoustic, almost chamber-like music in the contemporary jazz sense, so musicians can play what and how they like Resembly a 40-year denimen of New Orleans, cites Mexican planist Hector Infancon, Cuban percussionist Hector Callardo, Patrice Flaher, and grouns Ritmo Caribeno and Caliente as among

the choice Latin artists who includ Strug in their regular orbit. And Brussal echoes his Frenchmen Street coborts in lamenting the recent passing of Ruben Genzales, who "regularly sang and played flute and percussion at Snur Another cherished neighborhood wa-Street scene is Checknoint Charlie's (501 Esplanade), a etn mill opened in 1989 by Yuguelavia-born entrepreneur Igor Maragan, whose family immigrat-

ed to New Orleans in 1966. The site for Checkpoint Chartie's "was once a Catan house," quies Maragan, who owns four clubs in other parts of town. But he has a soft spot for Cherkpoint Charlie's, because he met his wife 17 years ago in a small bar called Linda's Lounge that used to be located behind it. Despite the fact that there's a 49

state tax, a 57/75 city tax, and a 5% city amusement tax on nighteries such as Checkpoint Charlie's, Maragan believes staunchiy in the free music heritage of New Orleans clubs, particularly those in "Checkpoint Charlie's is a steady eigh in an old-fishioned location that draws

and the fans who know where to find the hip music," he says. "There are not Checkpoint Charlie's talent agent,

Shown Donelly, says she recognizes a responsibility to book acts that match the "loyal" patrons' sophistication and their "mixed bag" expectations, "Many of the artists who play here live in the area, like Coco Robieheaux, so he's the kind of person we like to please," she explains, "We're a cornerstone club for blues rock, with acts like Irene & the Mikes, but we also have singer/song writers, funk, punk rock, and bands with a little Tex. Mex flavor, like the Irreinible Coxborn Anybody will tell you that the

Frenchmen Street area is a 24-hour neighborhood, and since we have a 24 hour hundromat in the har, we want to keep our customers happy around the If there is one club in the vicinity that pioneered the all-daofall-night sense of purpose that permestes Frenchmen s, it's Cafe Brasil (2100 Chartres), and Harless deesn't know where the

Igusnas would have been without the club's cony constancy "Cafe Brasil, where we started appearing not long after we formed in

1989-1990, is definitely one of our alltime favorite places to play, Hodges, "and we're still booked there every six weeks or so. Cafe Brasil's big. place store-front windows and the extra bar that's open to the street make it seem like there's not much difference

between indoors and outdoors. The place attracts a really mixed evoud friendly and up for anything, yet you can go just a few blocks over into the French Quarter or head a short ways toward the uptown area and find a totally different crowd or atmosphere "The other cool thing about Cafe Brusil is that Adé (Salgado, the club's

owner/managen/booking agent] will let just about anybody who's good play there. Even in the afternoons, he'll let bands or street musicians set up in the space, open the door and put out the tig far. He's got that old New Orleans sens of keeping things loose and sponta-

Indeed, during a recent 11 p.m. interview with this writer the Brazil-horr Salgado suddenly begged a jazz combo in the midst of its early set at the cafe to take a short break so he could talk "in peace." There was a moment of sturned perplexity, a few whimsical protests m the players and clientele, and th Cafe Brasil's decibel level fell to a dull rour as the musicians obliged with a 15minute recess. The proprietor chuckled. acknowledging, "Everybody's staring at me now like I'm crazy, but they knew

that already," and then recounted the inception of New Orleans' hippest rally-Cafe Brasil was an outgrowth of a coffeehouse Salgado ran in the French Quarter during the late '70s and early '80s. Forced to relocate, he found a derelict building on the corner of Frenchmen and Chartres streets in 1984 that, aptly, had been erected in the

1890s by a French businessman named Rehoubotts as the headquarters of his coffee-grinding concern; fond of the coffee connection and its period historicism, Salgado established Cafe Brasil on the premiana.

I never expected to be a club owner. admits the wry, self-deprecating impresario "When I came to New Orleans from the capital city of Brasilia in 1978. I was just looking for a job, stayed for Manti Gras, and never left. But after the World's Fair we had down here in 1984 year a finner, with four outside visitors. I wanted to do something to help bring this city back to life, because in a lot of ways but especially musically and in terms of an artists' underground-New

Orients was dead "I meant for Cafe Brasil to be an outlet for everybody and everything, whether it was a poetry slam, improcomedy, a one-act play, or a red-hot new funk group, like Galactic Heaturing singer Thervl de Clouet I. Some people will tell you that this is just a Latin club, but that's a lot of bullshit." he insists with a hearty chuckle. "I'm too much of an outlaw to be limited to that.

Nonetheless, Salgado concedes that his rights "attitude is Brazilian" in that he wants to "mix everything together echning an oft-quoted maxim from prominent Bahian author Jerse Amado who wrote "Dona Flor And Her Two Husbands's: "If Brazil has contributed anything to the world, it is this mixing of

ood, this racial democracy." Salgado notes that among the acts he is most proud of supporting at Cafe Brasil are many with a Latin-textured sound, including Los Babies Del Merengue, Casa Samba, Caliente, Acoustic Swiftness, and the Iguanas.

Gultarist/singer Javier Gutierrez, leader of the Latin Jazz group Acousti Swiftness, credits Cafe Brasil with creating a more dimensional shift from the familiar music scheme of the French Quarter. "Back in the beginning of 1990, when he asked us to play every Tuesday

night, the place served just coffee, no liquor, and only got neighborhood peosomething special, with a bit of originality and after a while he was solving us to nley Friday nights too Pretty soon when the rest of the city was sleeping, Cafe Brasil and Frenchmen Street became another place you could go. Between 11 p.m. and 5 a.m., the French Quarter was fast asleep, but at Cafe Brazil we could get 300-900 people, and now that whole area is going strong until morning. The people of New Orleans and the ones who come to visit expect a lot culturally, and they want the mix of

Cajun, zvdeco, R&B, but also Latin mu-

. Adé understood this." The musicians who appear here are the point," says Salgado. "The club matters, but not that much. It's the music that draws everyone. There have to be places in this city where the bross hand maxement experiencing a hig rejuveration in New Orleans, with neonle like Coolbone Brass or the Soul Rebels (and such other brass bands as Li'l Rascals, ReBirth, Looney Tunes, Pinstripe, New Birth, Algiers, and the all-women Pinettes Brass Bandl, You can see the street ands-who play louder than anybody-mutating with all the other ounds, including Latin sounds, right on the damn sidewalk outside. Cafe Brasil is here to help that mutation

Problem is," Saleudo adds, "the city has recently started kicking street musicions out of the French Quarter at 8 p.m., enforeing an old, outdated ordinance, so there really needs to be places where these players still feel wanted

and autrocisted On May 16, a delegation of New Orleans street entertainers staged a for mal post-Jazz Fest mass protest at a city council meeting, decrying the fact that a few revise complaints had removal. ed a blanket creckdown on the tradition. al practice of allowing them to hold forth until roughly 11 nm in District C the quarter. Times-Picayane reporter Dennis Persica quoted prominent street singer/musician Roselyn Leonard as stating in exasperation, "The City That Care Forget is going to roll its sidewalks up at 8 o'clock?! Come on?" "The new policy about the street mu

sicians is misguided, shortsighted," Sal

gado concurs, "but if you look at the way

the city used to view clubs and the music scene in New Orleans, the correct edministration is super cool. These days, Exerctime 1 hear someone playing Losie Armstrong's What A Wonderful World' somewhere out there in the streets at right," says Salgado, "I remember why I love New Orleans. So Cafe Brasil was started as a kind of gas station for these young hot musicians and their audiences-a place where you can always get a refill. And sometimes. then we really get jumping, man, it's Eke a space station, complete with the umbilical cord out to the middle of

Frenchmon Street

## ANTI-RAP CAMPAIGN DIRECTED AT MAJOR LABELS

Lieberman explained why MCA was passed over except for a wrist What was different and responsive in what MCA did is [that] when they purchased [80% of] Interscope, they made an agreement with the owners of the other [20%] that they would not benefit from the gangsta rap/heavy death metal music pro-

slan

MCA at the time of the acquisition states: "An integral part of the agree ment allows MCA to choose not to release any specific music which the company deems objectionable. MCA will not have any ownership interest or profit from these titles or past est. alog. The agreement allows for such music to be manufactured, distributed, and marketed through unrelated third parties Lieberman said, "We consider that

A Feb. 21 statement released by

to be responsive to our concerns. Is that the end of it? No. Are we saying this is a perfect company? No. It ars watching Bennett and Tucker also said that MCA could be in hot water soon over

Nothing/Interscope's Marilyn Manson album, "Smells Like Children," which, Tucker said, "fulls iteenage listeneral with the innocuous song 'Sweet Dreams' being played on MTV" but also contains "despicable songs like 'Cocksucker' on the al-According to Rennett, the coalition

is buying national and local radio ad vertising apots that will call for a grass-roots" letter-writing carr to labels. Ads, which are due to begin

siring in the coming weeks, will be keyed to talk-radio programs. We'll focus on the conservative side because those listeners tend to be letter writers," Pinkston says, mentioning programs hosted by Oliver North and such conservative Christians as Martin Maddoux as the kind of shows during which the ads will run. The group will start the campaign

with a \$25,000 airtime war chest, "with more if needed, if the response calls for \* Pinkston says In the radio ad, Bennett says, "The time has come to tell these corpora tions, both American and foreignowned, that we're not going to sta for the damage they're doing." One of

the senators or Tucker will then add. That's why we're calling on Time Warner, BMG, PolyGram, Thorn-EMI, and Sony to stop spreading this vicious, vulgar music The group provided a list of 29 tarceted acts (18 run and two "thresh met-

In a written response to the ancement, Hilary Rosen, president/COO of the Recording Industry Assn. of America, cites the industry's activism in such areas as voter registration, anti-violence, AIDS education and literacy and says that the RIAA's member companies "take the 'necestal advisory' [inbeling program] quite seri-

and 48 sones

Rosen adds that "while part of a record company's responsibility is to ensure that the warning sticker is used with parental concerns in mind, anoth er aspect is its First Amendment right to produce and distribute a wide diver

sity of artistic views and expressions." Rosen says she challenged "today's byte visilantes to become true youth advocates by empowering them economically, socially, and politically. By allowing the voices of a few self-appointed moral guardians to impose their musical tastes on all Americans, we're simply finding scapegoats instead of solutions

Pam Horovitz, president of the Na tional Assn. of Recording Merchandis ers, says NARM "is disappointed" with the position of the two senators for osing to ignore the rights of the millions of Americans who, as adults, are entitled to listen to music with ms. ture themes."

Throughout 1994 and 1995 Beenett and Tucker publicized their demands in a series of anti-gangsta-rap record-Hill They also met with executives at Warner Music Group. As a result, the RIAA and NARM joined forces to fosparental advisory program (Billboard,

Nov. 4, 1995).

As for the group's complaints that retailer policies still allow some young customers to buy stickered albums Pinkston says, "Retail stores are on our agenda. Not this time out, but in

Homeitz responds, "The yast majority of retailers have policies that prohibit the sale of these records to minors, and if a child is able to get one of these records, there is a parental return policy."

BILLBOARD JUNE 6, 1996

# ARISTA'S SMITH IS BACK WITH 'GONE AGAIN'

hopes to prove that the post-turnedrecker is just as relevant in the '90s as she was in the '70s "I haven't really looked forward to

an album as much as I have 'Gone Again,' " says Arista Records presi dent Clive Davis, who signed Smith to his nascent label in 1975. "To have her come back with this album is wonder ful. There's nothing out there that will touch people as much as this one will." "Gone Again" is Smith's first album since 1988's "Dreams Of Life."

Her fervent voice has retained all of its feral passion, but the arrogance she often displayed in the '70s has been replaced with a tender hamility. Produced by Lenny Kaye and Mal-colm Burn, much of "Gone Again" addresses the losses Smith has sustained over the last seven years, in cluding the deaths of her husband former MC5 guitarist Fred "Sonic Smith in 1994; her brother in 1994 longtime Smith keyboardist Richard Sohl in 1990; and her best friend artist Robert Mapplethorpe, in 1989

Despite the uncompromising sublect matter, the tone of "Gone Again" is never morose or oversentimen "All these people are really beautiful, gifted positive men," Smith says "It wouldn't be much of a tribute to them if it was a mondlin, negative alhum, because they were all men who wanted to live. This album gave me a forum where I could express some ferieft but it was also important to me to remind people [that] even in the wake or face of really difficult times, one should be grateful and optimistic just that they're alive. Roy Lott, Arista's executive

VP/GM, says the time is right for "Gone Again." "When she did her last record, the music industry wasn't attuned to Patti Smith," say "Today, [many] major artists are fans of Patti Smith, their music is colored by Patti Smith, so her music is more in tune with what the consumers have been buying Indeed, there has been an increasing groundswell of excitement about Smith's return, which started last year when she played a handful of

dates, including an appearance at New York's Lollapalooza, as well as a number of shows with Bob Dylan. One of the album's tracks, "About A Boy has generated interest since Smith began performing it last sum mer. The etherest eight-minute tune is a reaction to Kurt Cobain's suicide "One reason Fred and I were real ly distraught to see what happened to Kurt was, just simply, almost

parental aorrow. I mean, agewise, he could have been our son." Smith, who never met Cobain. "But I was also deenly concerned with how [his death] would affect young people who look to him for answers or as someone who represented their feel ings. 'About A Boy' does not in any stretch of the imagination romanti-Smith felt that Nirvana was one of

the few current groups she could relate to "All I hatened to after Fred passed away was [Bob Dylan's] World Gone Wrong' and then the Nirvana 'Unplugged' record." she "They were sort of the backdrop of my life for a while, and I think a lot of work for 'Gone Again sort of stemmed from listening to those two records." The only song on the album that Smith did not write or co-write is a

onderfully menacing cover of Dy-

lan's "Wicked Messenger." Smith's

songs are published through Druse

Two of the songs, the title track and first single, the bouncy but twisted "Summer Cannibals, co-written by Smith and her husband.

"The way Fred liked to work with me was be'd write the title of the song and tell me what he perceived the concept of the song [to be]. We'd and I'd write the lyrics.

'Gone Again" was the last song the couple worked on. "Fred wanted and he told me he wanted it to be a song about renewal, he wanted it to have an American Indian feel," Smith says. "If a warrior died, a

baby would be ARISTA born; if there was famine, the rain would come again He passed away before I was able to

write the lyric, but I wrote the lyric sort of in his spirit." Fred Smith's theme of death and rebirth for "Gone Again" almost seems as if he presaged his own passing. "It's impossible to know whether was trying to tell me something, or the song was just another one of his ideas, but I continue to remember

his message," says Smith. Fred Smith's legacy lives on in that he taught his wife how to pl acoustic guitar before he died. Her newfound skill enabled her to write the music for seven songs on "Gone

"He was vary patient, sitting up with me night after night, teaching me chord after chord because I'm a real slow learner," says Smith. "It was really his last gift to me, and it was something that I'll hold on to The Smith-Smith collaboration "Summer Cannibals" has been serv-

iced to modern rock, album rock, triple. A and college stations Patti is one of the great warmen of rock. She didn't go away, she just took a long time between records says Oedipus, PD for Boston's WBCN, which has already added the record and plays Smith in recurrent rotation. Smith is also slated to play

on Saturday (8), alongside I5 other acts, including Sonic Youth, Everclear, and Dishwalls, Her relevance as a current artist combined with her pioneer status plays into Arista's marketing plans for the album. An electronic features U2's Bono and R.E.M.'s Michael Stipe raving about what Smith has meant to them, as well as

detailing her musical history Seeing people like Michael Stipe talk about her makes her seem more current," says John Artale, buyer for Carnegle, Pa.-based National Record Mart, "She could be the godmother of this current crop of 5 artists, like Alanis Morissette, Tracy

Bonham, and Courtney Love. Lott says Arista's mission is to reach people who are listening to artists such as Morissette. "Th are people for whom Patti Smith is literally a new artist," he says. "We're not interested in just selling to pec ple who have grown up with her. We want people who weren't born when 'Horses' came out."

That 1975 release marked the start of a long and affectionate rela ship between Smith and Davis "He was always straight with me," she says. "He'd say, 'If you're going to do a record and have armnit hall

ion the cover of 1978's 'Easter'l and a song like 'Rock N Roll Nigger' and say the word 'fock,' this record will ly tying in with book publisher WW not be racked in certain places. You're cutting your own throat. because of me, and a lot of people have said 'She should have been more successful," but what they don't

WBCN's second annual River Rave

Smith released four albums, "Herses," "Radio Ethiopia" (1976), "Easter" (1978), and Wave (1979), before walking away

from recording and performing in 1979. The next year, she married Smith, moved to In 1979, I was starting to taste the very tip of success . . . I could also feel that people were willing to sort of accept anything I did," she says. felt it was a good time to back off and consider the quality of my work, be-

more on your plate, but if you're starving, they pretty much won't give you anything Although Smith released only one album in the '80s, "Dreams Of Life, she bristles when people suggest that she "disappeared." "I wrote four or five books, we had two chil-

harder in the '80s than any other peried of my life One project that occupied her at the end of the decade was a book of prose poetry, "The Coral Sea," started shortly after Mapplethorpe's death. The book was released this menth. Although Arista is not direct

Norton, it's handing out bookmarks advertising the new asbum at Smith's book signings and rendings. At music retail the label is not ing for the release of the Patti Smith Mosters newly remostered editions of her estalog that include cuts that hands and was allowed as an ortist to didn't make the original project or

live tracks from the time of the album's release. All five Smith albums will be released in the Masters edi tions June 18 Additionally, Arista has manufactured 3,000 units of a boxed set that includes the five remastered album as well as a sampler of cuts from the previous albums and from "Gone Again." The set is priced at \$69.98. Smith will appear on "Late Show

With David Letterman" June 19. Smith, who is booked by the William Morris Agency, is also planning a limited number of concert appearances in the U.S., before embarking on a six-week European tour For Arista, promoting the album is "the No. I top priority within this building," says Lott. "There are no cause that's one of the dangers of walls too thick for us to run through success. It seems like when you have Such ardent support is exactly

a full plate, people are willing to pile what Smith says she needs right now. "I'm not ashamed to say I could use a little put on the back or a little encouragement. I won't need it too long because I am pretty tough, but it's been a time in my life when I've actually been grateful for everyone giving me a little extra consideration. Because I didn't get ... Artists don't stop being it when I was younger. I didn't get artista because they're not up every it in the '70s, but I didn't need it then, neither." body's ass. Really, I worked a lot

#### POLYGRAM TO INITIATE SOURCE-TAGGING (Continued from page 5)

companies said they, too, were conterned about the implications of the lawsuit. But they say that those concerns have dissipated. For example, Caparro says he was satisfied by NARM's re-evaluation of

the competing systems after it changed the criteria for choosing an EAS technology. "Once they released their second set of opinions and confirmed the direction that this issue was going to take, we moved forward with our evaluations," he states. After adds, the company is ready to begin implementation. ount says that he, too, is not wor-

ried about the lawsuit. "We have a ways taken the position that this is not our decision," he says. "We did not choose the type of [technology] to choose; we are completely neutral on what to put on. Our customers, through their trade organization, came to us and said this one, and we are only responding to that request."

#### RETAIL REACTION Most retailers contacted by Billboard are happy that source-tagging is soon to become a reality. John Mar-

maduke, president of Amarillo, Texasbased Hastings Books, Music & Video, says he "heartily endorses" the industry's move to source-tagging Similarly, Stan Goman at West Sacramento, Calif.-hazed

Tower Records/Video, says, "I am shocked that the industry bas pulled this off. You have to give NARM credit." But since PGD is passing along the

full costs associated with source-tagging in the form of an 8-cent increase on tagged CDs, a full-blown debate has been simultaneously ignited in Some are also unhappy that manu-

facturers do not plan to offer retailers a choice of receiving source-tagged or Bill Teitelbaum, president of arnegie, Pa.-based National Record Mart, says the 8-cent increase is "ab-"It doesn't cost that much to do it," he says. "And it won't stop em

playee theft, which is the main part of shrinkage "When the manufacturers got rid of longboxes, they didn't pass the full savings on to us," he adds. "Now, when they add the tag, they are charging you for it and making a prof-

Mike Dreese, president of Bostonbased Newbury Comics, says that the 8-cent increase seems high. "We can definitely tag things for less than that," he says, "Also, we think that only about 20%-30% of units need to be source-tagged for prevention to On the other hand, Marmaduke

says he has no problem whatsoever

with the cost increase, Similarly, Goman, who has been known to take cost increases personally, is sanguine about this one. "We assumed we would have to pay the cost of sor tagging," he says. "But we didn't think it would be that high . . . so it's a

Still, he adds, source-tagging is "something we wanted, so this is a step in the right direction." For his part, Caparro says, "Obvi-

ously, some would love for us to est the cost of this but we have been say. ing all slong that costs associated with this would be passed along to the accounts. We are not doing anything we didn't say from the get-go He emphatically states that PGD has not built a hidden profit margin

for itself into the cost increase. He says there is a cost in buying the tag, applying it, buying the stickers, and plying them. Lastly, he says, 'there is a royalty issue, because artists are naid based on the cost price. So that is also factored into the 8-cent increase.

"Ultimately, what we hope is that our customers look at this price adjustment as a transference of cost he adds, "Beesuse hopefully, it will be a cost saving, when intangible factors like reduced shrinkage and redu labor costs [are factored into the

Although he doesn't like the 8-cent

Increase, Newbury Comics' Dreese sees long-term benefits to sourcetagging that would outweigh its costs. "If you go into Sam Goody and see those big ugly keepers, that's where retailers will get some say ings," he says. Source-tagging will reduce space needed for inventory

that was previously placed in keep-ers, he says, which should "result in rent savings when people retionalize He also suggests that the industry will eventually make source-topping cheaper, possibly by not placing tags

on all CD units. Overall, he says that he is "glad to see movement" on the source-tagging issue

Barney Cohen, chairman of Valley Distributors in Woodland, Calif., and chairman of NARM, says he polled his account base of independent mer chants and found that they are split 50/50: The big guys who already use EAS will love source-tagging, he says. But the smaller stores, where the owner works the store and quands the inventory on his own in-

stend of using EAS, will not see any benefit from source-tagging and will resent the 8-cent cost increase But, as a member of the NARM ard who participated in making EAS a reslit cy. Cohen says he can ter tify that PGD is not building profit into the 8-cent increase.

\* \* NO.1 \* \*

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# **Hot 100 Singles Sales**

FOR WEEK ENDING JUNE 8, 1996

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Billboard HOT 100 SINGLES

COMPILEO FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 Radio Playlists, and retail and rack singles sales col-lected, compiled, and provided by **Mann** 

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1	3	3	14	BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL") ▲ ◆ CELINE DION IN THE PLANNERS AND THE PROPERTY OF THE PR	1	52	47	43	9	MACHINEHEAD + BUSH	43
4	5	6	90	BECAUSE YOU LOVED ME OFFICM "UP CLOSE & PERSONAL")	4	53	42	33	15	S O'CLOCK   NONCHALANT	24
3	6	7	6	YOU'RE THE ONE   4 SWV A 11/15/AP GORDON E HILLSHIR A MAPTIN LIMITIAL J. DIPASON COMMIND.  CD 60/07/01/17/A 4/15/16	5	(34)	54	58	18	YOUR LOVING ARMS + SILLIE RAY MARTIN	54
1	4	4	36	YOU'RE THE ONE A SITTME CORD. IN THIS SHA MARTIN CHARGE COMMISS.  NOBODY KNOWS   ↑ THE TONY RICH PROPERTY  THE TO COMMISSION COMMIS	2	(35)	60	65	10	AIN'T NO NIGGA DEAD PRESIDENTS  SOLD A SINCE A SHARE S	55
				* * * HOT SHOT DEBUT * * *		(36)	88	-	2		
D	NEV	1	1	YOU'RE MAKIN ME HIGHLET IT FLOW • 1 TH BRAY! • SASSISTED MAKIN ME HIGHLET IT FLOW CHETIMAR LIFTED 2 4150 AWAYS	7	(57)	60	60	10	COUNTING BUT BLICKED  COUNTING BUT	57
1	8	15	5 ,	PASTLOYE COCKET WENTER  DEPOSE OF COCKET WENTE	8	56	50	42	19	WHO DO U LOVE + DEBORAH COX	17
1	7	5	13	BRONIC ● ALANS MORISETTES BILLION DI GIO DI MARCENI TENRECENE	4	59	55	50	17	DON'T CRY + SEAL	33
10)	NEV	11	1	UNTIL IT SLEEPS   BYGG HOTELLIANDS   CONTIDENS GOVERN	10	60	43	44	17	I WANT TO COME OVER   ◆ MELISSA ETHERIOSE  **MELISSA ETHERIOSE  **MELIS	22
ID	24	54	.5			6)	41	30	20		
12)	12	16	18	INSENSITIVE + JANN ARCEN ESSENSITIVE ESSEN	12	82	9	53	10		32
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14	11	10	18	FOLLOW YOU DOWN TIL I HEAR IT FROM YOU • GN BLOSSOMS	9	84	56	52	12	RELEASE ME ANGELINA	52
15	13	14	7	OC MAN & ME TWHEN I GET TO HEAVEN   OCHMAN & ME TWHEN I GET TO HEA	13	(65)	65	69	4	December	65
16)	NEV	<b>(b)</b>	1	WHICH I AND WALL TO MAKE	16	(8)	66	77	-	YOU STILL TOUCH ME STING	66
17	9	3	12	COUNT ON MY PROPER VANCING TO EXCHAEN   OWNER OF MY PROPER VANCING TO EXCHAEN   WHITE PROPERTY VANCING TO EXCHAEN   OWNER OF THE PROPERTY VANCING TO EXCHAENTY   OWNER OF THE PROPERTY VANCING TO EXCHAENTY   OWNER OF THE PROPERTY VANCING TO EXCHAENTY   OWNER OF THE PROPERTY   OWNER O	8	67	53	47	0.1	DON'T WANNA LOSE YOU + LIONEL RICHE	39
16	30	12	13	KEEP ON, KEEPIN' ON OFROM "SUNSET PARK") ◆ MC LYTE FEAT XSCAPE	10	(83)	68	-	2	WRONG EVERYTHING BUT THE GIRL	68
19)	19	27	25	MACARENA (BAYSIDE BOYS MIXI) ● + LOS DEL RIO	15	69	52	45	8	CHAINS • TINA ARENA	38
260	25	40	5	TOUCH ME, TEASE ME FROM "THE HUTTY PROFESSOR") . CASE FEAT FORCE EPITANI	20	70	59	55	13	I WILL SURVIVE ● • CHANTAY SAYAGE	24
_	15	13	24	SITTIN' UP IN MY ROOM IFROM "WAITING TO EXHALE" A SRANDY	2	71	64	62	12	CAN'T GET YOU OFF MY MIND   LENNY KRAVITZ  CAN'T GET YOU OFF MY MIND	62
	22	45	4	Balterium Berthall  GET ON UP  # DOCCOL  # DO		72	62	13	15	LADY   DOWNER 3555  LADY	10
-	14	9	14	Red DW AND BROWN K CT (2010) TO 101-100 LL (1010) RECY 87/73	5	73	72	62	9	ANYT NOBOOY KISSING YOU      O (C AN TIN IS ON 994)  ANYT NOBOOY KISSING YOU     O (C AN TIN IS ON 994)	62
	17	11	15	DOWN LOW INGOODY HAS TO KNOW) A R KELLY FEAT RONAL DISE	4	74	69	63	20	CHOMINISTRATION OF THE PROPERTY OF THE PROPERT	8
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25)	38	41	18	C'MON N RICE IT ITHE TRAINS OUAD CITY DIS	25	76	70	63	11	A THE PARAMETER SOURCE AT THE PARAMETER SALES OF THE PARAMETER SALES	53
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$\rightarrow$	20	10	44	MISSING ●   • EVERYTHING BUT THE GIRL		80	75	68	1A	CONTA BROOKS REVIEW IS MICHELY STRUCKS W. STRUCKSON. SCI ON MIST'S 1 2990  ONE Y MADDY WHIEN IT DRIVES.	55
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	58				45	0.7	35	73	7	PEER INC MUSIC PEANET SOUR PEA	73
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### bu Jerru McKenna

NO END IN SIGHT: For the fourth consecutive week, Bone Thugs-N-Harmony's "The Crossroads" (Ruthless/Relativity) holds down the No. 1 spot with a wide lead over the competition in combined sirplay/sales points. It remains at No. I on Hot 100 Singles Sales, once again moving more than 235,000 units during the seven-day tracking period. While it is unusual for a single to sell this many units in a given week, it is phenomenal that "Crossroads" has been able to achieve this feat for three consecutive weeks. To see hose solid the Bone single is at vetail look no forther than this week's No. 9. selling single, SWV's "You're The One" (RCA). Over the same seven-day period, it moved more than 64,000 units, a strong figure but nowhere ness the sales of "Crossroads." Due to this large lead in sales, "Crossroads" will probably hold the No. 1 spot for several more weeks. Despite continuing to post growth, the closest challengers for No. I, "You're The One" and Tracy Chapman's "Give Me One Reason" (Elektra/EEG), remain far behind rossroads" in overall chart points.

LUCKY SEVEN: Toni Braxton exptures this week's Hot Shot Debut, as her two-sided single "You're Making Me High"/"Let It Flow" (LaFnee/Arista) explodes onto the chart at No. 7. This is Braxton's highest-debuting single, far exceeding the No. 53 debut of her biggest chart hit, "Breathe Again" (LaFace/Arista), which peaked at No. 3. This week's solid debut can be partially attributed to the single's No. 4 entrance onto the sales chart; more than 70% of its chart points are from sales. On the Hot 100 Airplay chart, "You're Making Me High" moves 41-35, where it is No. 1 with top 10 airplay at five monitored stations, including KBKS Seattle. The Bside, "Let It Flow" from "Waiting To Exhale," is No. 2 at WRVF Toledo, Ohio, and top 10 at six other monitored stations.

FROM METALLICA TO MICHAEL: Among the new chart entries this work is Metallica's "Until It Sleeps" (Elektra/EEG). It enters the Hot 100 at No. 16, with more than 80% of its chart points coming from sales. Almost all of the sone's airplay points are from modern rock radio, where it is too 10 at 11 monitored stations, including WJRR Orlando, Fla., where it is No. Also debuting this week, at No. 30, is Michael Jackson with his controversial single "They Don't Care About Us" (Epic). It enters at No. 12 on Hot 100 Singles Sales, with more than 88% of its Hot 100 points cor from sales. At radio, "They Don't Care" is No. 1 at WPGC Washington, D.C

GREATEST GAINERS: The biggest sirplay and overall point gainer on the chart, zooming 24-11, is "Theme From Mission: Impossible" by Adam Choton and Larry Mullen (Mother/Island). It moves to No. 10 on the airplay chart and explodes 43-26 in sales. Lending the way at radio are KRBE Houston and WDCG Raleigh, N.C., where the single is No. I. The winner of the Greatest sales award and the second biggest-overall point gainer is 112 'a "Only You" (Bad Boy/Arista) at No. 47, It leaps 56-35 in sales and is breaking out of New York, where it is No. 8 at WOHT (Hot 57). The winner of the Greatest Gainer Airplay award, jumping 38-25, is "C'mon N' Ride It (The Train)" by the Quad City DI's (Quadrasound/Big Beat/Atlantic). "C'mon" is top five at four stations, including WPOW (Power 96) Mismi, where it is No. I.

#### BECK BATTLES HIS 'LOSER' IMAGE ON 'ODELAY' (Continued from page 12)

began playing "Where It's At," the first single from "Orlelay," May 28, the day the track was officially serviced to modern rock and college radio

A videoclip for the track was recently lensed by Steve Hanft, who also worked with Book on the "Loser" elinwhich generated extensive airplay on

"Where It's At' is an amazing track, and it doesn't sound like anything else out there." Michaels says, "I definitely see this being a hoge reaction record. It's going to be huge, and we're totally into the record."

Judy Neubauer, director of advertising for the 25-store, Simi Valley Calif .. based Tempo Music & Video, is also impressed. "This album sounds much more musical than 'Mellow Gold,' " she says "It should be a let more sensasible

Those who weren't convinced by "Mellow Gold" may be in for a surprise "Odelay," produced by Beek and the Oust Brothers at the Dust Brothers louse in L.A., effectively captures Beck's wide-ranging influences and ical experimentation.

"On this album, some of the song could have been on this 'One Foot In The Grave," on indie label Kl." says Beck, "It's a merging-together of the more sample-influenced a ands and the folk, more traditional stuff,"

#### The Dust Brothers, who are best known for their work on the Beastle

Boys' critically acclaimed but commercially disappointing 1989 album "Paul's aren't the only link to the Routique Beasties, Mario Caldato Jr., who has worked as an engineer and producer for the Beastles, also worked on "Odelay." Brian Paulson and Bongload's Tom Rothrock and Rob Schnauf were o involved in the production.

Initially, Beck was heritant to work with the Dust Brothers, "At first, I was a little concerned that it might become their thing, and I definitely had my own ideas of what I wanted to do," he says. After a one-truck trial run, however, Bock was convinced that the partner-ship would work. "They're very easygroing, and it turned into a very reissed

and natural situation," he says. Caldate was involved in recording songs with a live band. "It was mostly country songs," Beck says, "We brought in some pedal ateel and standsp bass," However, the only track from those sessions that made it onto "Odelay" is the punk rock-flavored "Mi-

Don't be surprised, however, if the other cuts from those sessions are released in the future. Beck has an unusual deal that allows him to release material on independent labels while he fulfills his obligation to DGC/Geffen. Basically, I didn't need a record

deal-I had the opportunity to bargain for my own needs, which was to have the freedom and not get stuck in any situation," says Beck, whose songs are published by Cyanide Breathmint Music/BMG Songs and administered by ASCAP.

Because of marketing reasons bands get to put out records only every two years, which I think stifles t growth of musicians," Book adds, "If you have only 12 songs to put out every two years, that gives you one sor every two months. I look at periods when music was very bealtby and things were evolving. There were times when bands had to experiment more and put out more records."

For Beck, the surrous of "Loser" has not been a problem. "It's something that is totally out of your control," he says. "So how I felt about it is irrele-

He does say, however, that the single hasn't eclipsed the rest of "Mellow Gold" or his independently released albums, "Telepathetic Astromanur

(Flipside) and "One Foot In The "A good amount of people bought Mellow Gold"," he says. "Maybe they would have bought more; I don't know how these things work. But still, people



people calling out for 'Beerean' or 'Aleohol' or 'He's A Mighty Good Leader' than I do for Loser

"The world of radio is a very separate world," he adds, "It's a very finite, narrow enertrees. That's the way it works and it works for them, and I guess it works for other people. The best I can do is put music out there, and people are going to grab onto it, or they're not. I have siready way surpassed my exnectations about systing my music out there, so I'm siready way shend. The 'could have been' or 'would have been'

doesn't exist for me." KDGE's Michaels says that "Where It's At" should put any talk that Beck is a one-hit wonder to rest: "Amone who thought that will definitely change their

opinion once they bear that song." However, the pressures of growing opularity have affected Beck. Just as Beck was about to sign with Geffen. Billboard wrote that he was 'at the center of one of the most dramatic buzzes to come out of the Los Angeles music scene in nearly a decade" (Biliboard, Nov. 27, 1993

Those words, which later appeared in his record-company biography, proved to be a double-edged award for the artist, "Twe had about 400 icornal ists ask, 'How does it feel to be the type of the decade?" he says.

Perhaps as a way to combat the notion that he was a one-hit wonder, Beck has played several solo acquette shows Sonie Youth that showered his year talent spert from studio uiscorder and sound effects. "I started playing music because of folk and traditional music and it's a

great thing to be able to do that," Beck says. "[Cash's] audience is very warm, and it's a different scene from a rock show or Lollapalooca Of course, Beck played Lollapalooza in 1995 with a full band and will once

again utilize that approach when he tours in support of "Odelay," Beck, who is booked by the William Morris Agency and managed by Gold Mountain Entertainment's John Silva, will tour Europe, beginning at the Quart Festival in Tresse, Norway, July 3. He is expected to tour the U.S., again with a full hand, in late summer. Beck says he enjoys playing with a band and playing solo. "They're both essential, I enjoy the balance between them both, but I would never look at it

as some begus sort of 'unplugged' thing, when you 'unplue' and showcase our sones in another setting," he says. "I have a genuine love of (traditional) music and spent a lot of years playing that before I started writing my own music. It's a lot of what I do."

#### MOTOWN CREATES TWO IMPRINTS (Continued from page 6) town, president/CEO Andre Harrell

spokeswoman. Next year, Motown plans to release a minimum of four condtracks. This is the label's first foray into oundtracks since it produced "The Big Chill" album in 1983. That collection of '60s Motourn songs sold more

than 4 million copies. The other imprint, Motown Classic. will be "geared toward the classic sound of R&B," says the spokeswoman, Motown may sign veteran R&R artists and have them make new ordings.

The label declines further comment on the new ventures, saying it is "still in the stages of putting this all together," according to the spokes-

In a statement released by Mo-

The yast treasure chest of hits within Motown's masters catalog. combined with our ability to create new and original hit music, will position us as a true force in this area. Cassandra's instincts, creative sense, and experience will make Motown Soundtracks a well-suited partner for the big blockbuster movie, as well as the small independent film or TV

Mills, who is senior VP at Motown, was formerly president of black mu sic at Giant Records, for which she helped put together the "New Jack City" and "Beverly Hills 90210" The imprints will be based in Los Angeles.



# BUBBLING UNDER HOT 100' TITLE ARTES DETRIBUTING LABOR. TITLE ATTST CARELISISTMENTING LABOR

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20 23 9 LET ME CLEAR MY THROAT 7 2 11 PM NOT SUPPOSED TO COME YOU ARRIVED 1 GA WYSSY HELTEN SKYLTEN DOOR DOWN-PROKET THE BASING BOYZZ CHR. YM: 8 15 OCH BOTTLEFFING WITH AN ANGEL IF I KNOW THEN (WHAT I KNOW HOW I D TOTAL CANCERS IN INTEREST 16 11 2 I LOVE YOU ALWAYS POREVER

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Bubbling Under Into the top 25 singles under No. 100

11 - 1 HANG YEM HIGH

#### THE TOP-SELLING ALBUMS COMPILED FROM A NATION. SAMPLE OF RETAIL STORE AND BACK SALES REPORTS

# ™Billboard 200

COLLECTED, COMPILED, AND PROVIDED BY

THES WEEK	UST	2 wes	WAS CH CHART	ARTIST LIMIT & MARKET DOST THRUTHING LANCE, ENGINEETED UST PRICE ON EQUIVALENT FOR CASSETTS.CO.	PEAK POSITION
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4	2	3	50	ALANS MORSSETTEA" WARDINGHIS ONLYMER FOL IS NOT IN ## JACKED LITTLE PELL	1
5	3	5	11	CELINE DION A1 550 MUSIC 67540/6790 (103-94 EQ16-99) FALLING INTO YOU	2
1	7	8	28	TRACY CHAPMAN ▲ DEKTRA (1950/05/10 96/10 96) NEW BEGINNING	6
7	4	2	5	MOOTIE & THE BLOWFISH RUNTERING ACTOMEST NO. FARWEATHER JOHNSON	1 -
8	5	- 6	4	DAVE MATTHEWS BAND RCA 66901 (ID 9836 98) CRASH	2
	6	-	2	GEORGE MICHAEL DIEAMNORIS \$5000,GETTON (10 9617 96) OL DER	6
30	8	7	4	THE CRANBERRIES ISLAND SOUTH OF SECTION TO THE FAITHFUL DEPARTED	4
11	10	10	6	RAGE AGAINST THE MACHINE CYC 57523* (0.0 98 Eq. 14-98) EVIL EMPIRE	1
12	9	9	- 6	BROOKS & DUNN AMETA 18800 (133 96.15 96) BORDERUNE	5
13	15	18	34	OASIS A PROGRAMMENTS THE STORY) MORNING GLORY?	4
14	13	15	34	MARIAN CAREY & COLUMBIA 66700-100 10 EQ-16-101 DAYOREAM	1
(E)	24	26	77	BONE THUSS IN HARMONY &* RUNKESS SERVICE PRINCES SERVICE PRINC	1 4
17	18	17	11	BUSH ▲* TRAINER SESSIONTERSCOPE (10 MINS MIN	14
15	16	16	65	SHANIA TWAIN A MERCUT NAMELIE SCHIEF TOWN 1931-191 THE WOMAN IN ME	5
-10	10	100	80	* * * GREATEST GAINER * *	-
(13)	40	-	2	SOUNDTRACK MOTHER STEED VILLAGE TO MEET MEET MEET MEET MEET MEET MEET	15
20	12	11	5	GEORGE STRAIT MON LINEW (13 900 G TO) BLUE CLEAR SKY	7
21	11	4	3	PANTERA EASTWEST 61908-55Q CIG-9604-980 THE GREAT SOUTHERN TRENCHILL	4
22	21	21	25	CODESO A: TOWNER SCY 114(**(1) 5804-98) GANGSTA'S PARADISE	9
23	22	20	3	STONE TEMPLE PILOTS A THAY MUSIC. SONGS FROM THE VATICAL GET SHOP	4
24	20	14	5	SOUNDTRACK (LISTIN 61901/650 (1019/15 No. SUNSET PARK	4
25	17	13	28	SOUNOTRACK A" MISTA I RISK (10 96/36 98) WAITING TO EXHALE	1
(M)	30	29	21	NO DOUBT HALAM SESSONIERSCOPE (12 No.15 No. 100 TRACIC KINGDOM	22
27	14	~	2	DEF LEPPARD ICCOGEDY MITTOLA SZERMINERCURT (10.56 Eq.14-56) SLANG	14
(28)	27	23	15	2PAC &" DEATH ROWINTERSCOPE SOASCATISLAND (15 9604-96) ALL EYEZ ON ME	1
23	28	37	3	SOUNDTRACK ANNUR SUNGE ASSAMANANCE 6803, (93 98) 6 98) TWISTER	28
30	25	22	5	SWV RCA 66487* (10 59/34 59) NEW BEGINNENG	9
31	33	33	17	MARILYN MANSON SCHOOLSSHORTSSORT (* 1821 SH SMELLS LIKE CHILDREN	M
(12)	39	45	19	LA BOUCHE ● RCA INCOS IS 98 15 981 SWEET DREAMS	28
23	31	-	2	THE ISLEY BROTHERS HUND SMIZH (10 MICH 90) MISSION TO PLEASE	31
34	35	39	15	JEWEL ● ATLANTIC R270GAS 11259/1598 📾 PRECES OF YOU	м
35	34	31	28	R. KELLY &: 10E 41979* (10 9806 98) R. KELLY	1
36	26	25	18	TRACY LAWRENCE ● ATLANTIC 62964AG 00 9615/980 TIME MARICHES ON	25
9	HE		1	EVERYTHING BUT THE GIRL HUNTE ENGINEERS WILLIAM WALKING WOUNDED	37
38	23	12	3	THE CURE PETROLEGISTA (1244-155) 12-56-56 WILLO MODD SWINGS THE SMASHING PUMPRINSA* MEDITOR COLUMN AND THE INCOMES CAPACION	12
<b>®</b>	43	38	31	HRCH 4041 (22 9822 98) HILLECON COLDE AND THE HILLING SHOWEDS	1
49	32	24	58	HOOTIE & THE ILLOWFISH & "ATLANTIC ELECTRICIES SHATES III CRACKED REAR VIEW	1
47	35	35	91	NATALIE MERCHANT & DECIMA 61745658 (12.10.56-10) TIGERULY	13
<b>®</b>	NEV		1	MONIFAH Urtown 53004 UNIEDSAL (10 19012 190 MOODS MOMENTS	42
48	47 23	49 28	10	VARIOUS ARTISTS QUALITY STATEMARCOCK 12 7506 98 DANCE MIX U.S.A. VOL. 4  ALAN JACKSON & ANGALING 10 9856 98 THE GREATEST HITS COLLECTION	37
44	45	23	47	GETO BOYS NA AUGUNOUS US MAKE US THE GREATEST HITS COLLECTION  GETO BOYS NA AUGUNOUS THIS CUSTOMING IS STOLEN.  RESURRECTION	5
40	49	12	27	LL COOL J & DE JAM SEINSTMERCHER DE SECT SEC MESURECTION  LL COOL J & DE JAM SEINSTMERCHER DE SECT SEC MESURECTION  MR SWITH	26
42	47	4	47	STING O AM SHART OF BATT RE MERCURY FALLING	5
an)	54	47	23	JARS OF CLAY • DISCHAUSE REPORT ADDRESS THE SHOT SHE AND SHE	46
49	47	34	3	BUSTA RHYMES ● NEXT A STARWES TO SOLE SO. THE COMING	5
50	30	30	4	KIRK FRANKLIN AND THE FAMILY WHATCHA LOOKIN 4	23
(II)	52	45	1	CELLY CEL SIGN WOLF ALSO TOWN TO MICHIGAN	24
8	NEV		1	DR. DRE THELE SIZE TO THOSE SHE IST ROUND KNOCKOUT	52
50	50	13	A1	THE PRESIDENTS OF THE UNITED STATES OF AMERICA A. THE CONTROL OF THE CONTROL PRINTED AN ADDRESS.	6
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58	49	49	AD.	JOAN OSSIGRINE & BLUE GORILLA SOSSIENNISHOURT (SO SE EST 1 SEC.   BRELISH	١,
50	47	27	40	THE REATLES HAVE SHARM CAPITOL (15 MISS MIS ANTHOLOGY 2	1
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58	49	-	1	BUTTHOLE SURFERS CHITCL 200427 (IO 500 S 500 ELECTRICLARRYLAND	1
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47	47	58	47	SEVEN MARY THREE & MANUFUNICATE UNIDAG-12 M15 MICE AMERICAN STANDARD	1 2
(3)	70	65	15	ADAM SANDLER ● WHAT THE HELL HIPPENED TO ME?	1
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67	91	-	2	LUNCE COTHER CHAPMENT SECOND TERROR NO. UNICLE LUNC	t
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109 104	102	85	SOUNDTRACK & ' HCA 11333* 192 9616 98 PULP FICTION	21	156	125	125	184	KENNY G ▲" AVETA 19649 (10.96/15 98) BREATHLESS	2	
(110) 121	132	5	GOLDFINGER MISIO SCOOL/OWNERSAL ISO MISS MISS. MISS. GOLDFINGER	110	157	101	125	30	THA DOGG POUND ▲' COUTY HOMENTERSCOPE SESSIT-PROTECTIVED SEGRED BY BE DOGG FOOD	1	
111 106	101	18	TORI AMOS   ALANTO IZBIZNAS DI 2961 190 BOYS FOR PELE	2	(158)	NEV	W >	1	FISHBOME ACMEY 2703004110TA (22.8013.90) CHIM CHIM'S BADASS REVENGE	158	
113 111	83	27	DC TALK ● rossriont 25145/04000ANT (12 9816 98 JESUS FREAK	16	156	125	155		SAMMY KERSKAW WINDS MORRES STREET TO MISSION AND HER	128	
113 106	80	29	QUINCY JONES © CHEST 45975/WARREN MICS. (10.1861). 981 975 JOOK JOINT	32	156	155	134	25	INNATURE NO. 11309* C19015 Still WE GOT IT	76	
114 80	13	34	TERRI CLARK   MERCHTYNBOWILE S2001 DE 30 EQUA 50   TERRI CLARK	75	(161)	137	-	AICII	DJ KOOL QR 7200 (10 MISS MISS ) (LET ME CLEAR MY THROAT)	164	
115 121	115	50	WHITE ZOMBIE A' GETTIN 2480F TO NELL SEE ASTRO CREEF: 2000 SONGS OF LOVE, DESTRUCTION	6	(162)	NE	NÞ		THE REFRESHMENTS MINOR SORROR RIN COOK SHE FIZZY FUZZY BIG & BUZZY	162	
(11E) 122	127	40	SOUNDTRACK A INT 6133 (1) NB16/NB MORTAL KOMBAT	15	103	164	125	223	ENYA & REMISE 26775/MARINER BIOS. (30 1605 16) SHEPHERD MOONS	17	
117 100	108	29	MADONNA ▲ MACHION HILDERWINGS HICK LIST MITTERS SOMETHING TO REMEMBER	6	104	170	181	132	TOM PETTY & THE HEARTIREAKERS &* GREATEST HITS	5	
213 100	127	31	OZZY OŚLIOURNE & CHOCITHIC GOM CONCMI	6	165	136	170	1	VARIOUS ARTISTS SOMES IN THE KEY OF X (THE X-FILES)	47	
(313) 122	141	4	DISHWALLA AM 543319-133.1015-91 BB PET YOUR FRIENDS	110					WARMER 8901 49373 (1) 9817 98		
120 100	n	3	MAC MALL HEATWIN 1909 DO WISE MIT. UNTOUCHABLE	35	156	153	150	51	BOYZ II MĒN ≜* worows 330323 (30 9636 98)	1	
121 105	91	44	SOUNDTRACK A" MCA SOUNDTRADES 11229-MCA (11 99/17 99) CANGEROUS MINDS	1	167	175	166	45 277	JEFF FOXWORTHY & WANNER BYOG 45856 110 1816 1911 GAMES REDNECKS PLAY	8	
122 113	-	2	COLOR ME BADD GRAT 24622MARKER BROS (10 98/16 98) NOW & FOREVER	113			157		ENIGNA & CHARGIN 60224/1909 H 9813 98 MCMXC A.O.	6	
123 113	99	40	COLLIN RAYE ● FPG 67003 GO W EQ15 NO I THINK ABOUT YOU	40	169	176	160	236	NIRVANA ▲ 100C 24425/50070N (0.0 9813 90) NEVERMINO	1	
124 97	85	35	THE MAVERICKS   WOX 11252**(10 98/25 98) MUSIC FOR ALL CCCASIONS	58	170	173	182	232	PEARL JAM ▲* DPC+/NST* (12 98 (5036.98) 555 TEN	2	
125 116	130	4	MINDY MCCREADY and 46806 (10 9806 99) TEN THOUSAND ANGELS	130	171	177	150	75	SADE ▲ DPC 66666* 110 98 CQ16 981 THE BEST OF SADE	9	
126 112	100	21	MELISSA ETHERIOGE ▲ 19UNO SINISH HE 19612 NEI YOUR LITTLE SECRET	6	172	130	123	36	MICHAEL BOLTON & DOLUMBU 47300 172 MI EQUE 90 GREATEST HITS 1985-1995	5	
127 125 (128) 163	111	7	VARIOUS ARTISTS LAW SISSEAS (DO SAIDS 98) SCHOOL HOUSE ROCK! ROCKS THE VERVE PIPE RO 44400 (DO 9615 98) (III)	70 128	173	165	153	86	THE CRANDERRIES &" SLAND \$51050 (10 591)? 900 NO NEED TO ARGUE	£	
128 127	108	20	KENNY WAYNE SHEPHERD DAY THE THE TITLE HE LEDGETTER HEIGHTS.	108	174	159	140	327	ORIGINAL LONDON CAST & PHANTOM OF THE OPERA HIGHLIGHTS	46	
129 127	120	109	LIVE A* MODACINE CONTRACT TO MAKE ME THROWING COPPER	108	175	150	149	87	BRANDY A" REJANDE ROX ONG 195803 980 BRANDY	20	
	144	_		_	(175)	RE-E	KTEE	12	311 CAPRICORN SACRALMEROUP (1) 99 (499) 311	56	
131 126	133	30	OEF LEPPARD ▲ WAULT - GREATEST HITS 1980-1995	15	177	158	138	20	KRIS KROSS @ AUTHOUS STAN YOU MAN IN 1921 NO YOUNG, FISCH AND DANGEROUS	15	
(132) NEV		1	SOUNDTRACK Work steels courses a cost each sto THE CABLE GUY	132	178	152	145	1	TINA ARENA PROGRESS COM CONTROL BIO	145	
133 118	98	1	MC EINT FEATURING CNW INCOMES COMES DEATH THREATZ	36	179	184	164	44	TOADIES ● INTERCOPE 50402 110 981 5 991 100 RUBBERNECK	56	
134 133	121	R	KORN ● IMMOREAL 66433EPIC 132 98 EQUE-981 ■ KORN	72	(180)	86.0	erre.	110	NINE BICH NAILS AT NOTHINGTO STANDARD STORE OF THE DOWNWARD SPIRAL	7	
(135) 139	-	3	MAXWELL COLUMBIA 66434 (7.9625) 1 501 MAXWELL'S URBAN HANG SUFFE	135	(181)	86-0	mtr	7	BEASTIE BOYS (APTOL 20200° C 9012 98) THE IN SOUND FROM WAY OUT!	45	
136 99	-	2	COCTEAU TWINS CARDO, 37049 (10 9615 961 MILK & RISSES	59	182	198			NEWSBOYS CLASSON CONTROL IS SOUTH THE IN SOCIAL PROBLEM FOR TO YOUR LEADER	35	
137 144	148	33	GREEN DAY & REPRISE 46040 WARRIES BROS (20 NEOS 58) INSOMINIAC	2	(183)	85-E		5	CASSANDRA WILSON DIS NOT ANALONIO CONTROL DE MINO NO DE LO FORMA D	161	
(138) 171	162	13	SOUNDTRACK COLUMBA 67300-00 90 00 16 90 NOW AND THEN	167	184	157	129	16	PATTY LOWELESS FOR COMMON WITCOM THE TROUBLE WITH THE TRUTH	90	
129 139 140 117	144	50 15	SOUNDTRACK & PRODETY \$3950* (30 96 15 96* FRIDAY  LONESTAR BOX 66644,90X 01 96/15 96* BB LONESTAR	1 69	185	154	113		PAUL WESTERBERG REPOSE 46176-WARNET BIOS. (10 NO S SID. EVENTUALLY)	50	
-	-			_	188	191	200	40	IODECIA	2	
141 122	106	14	STABBING WESTWARD COLUMBA 66/32 (1998 15.80) WITHER BLISTER BURN + PEEL	81					UPTOWN 11258*MCA(10-96/16-96) THE OPTOPY, THE AFTER PARTY, THE PROTECT		
(142) 165	156	30	CYPRESS HILL & CYPRESS HILL III (TEMPLE OF BOOM)	3	187	123	87	16	NEIL DIAMOND ● COLUMBIA 47582/10 98 EQ16 980 TENNESSEE MOON	14	
143 120	125	118	CELINE DION A" 100 MUSIC \$755507C (IO NI EQ16 NO THE COLOUR OF MY LOVE	4	188	183	134	151	QUEEN ▲ HOLLINGOO 41265 (30 9817 98) GREATEST HITS	11	
144 107	-	2	PROMS (PC 66969-113 96 (Q16-96) IIII PROMS PUDE AWAKENING	107	185	185	158	- 17	EAZY-E   RICHARD COMPTON  STRB OFF THA STREETZ OF MUTHAPHU™IN COMPTON	3	
145 102	105	27	WINCE GILL & HEATING CO.9816-90 SOUVENIRS	11	(190)	RE-B	KTRY	126	MARIAH CAREY A* COLUMN 53005* (10 W EQ. 6 W) MUSIC BOX	1	
146 156	135	5	MARK KNOPPLER WARRENDES 46006-00 59:15 NO BE GOLOGN HEART	105	150	188	184	29	GOODIF MOR LATAT NOTINANTIA (TO NOT SEE	45	
(147) 172	185	11	BONE THURS N. HARMONY A' CREEPIN ON AH COME UP (EP)	12	192	174	129	ñ	TWILA PARIS SPREON SISSISTERVISION WHITE I STAND	87	
148 143	142	27	VARIOUS ARTISTS ● TOMAY BOY 1129111 9815.98 MTV PARTY TO GO VOLUME B	47	192	135	128	и	REBA MCENTIRE A MCA LUNIA (10 MOA 90) STARTING OVER	5	
143 141	124	47	FOO FIGHTERS & NOTWELL INCOMPOSITION INCOMES FOO FIGHTERS	23	164	142	130	5	NONCHALANT HOL 11265* (\$ 90.15 90) UNTIL THE DAY	94	
150 145	122	20	SPACEHOG HRISHE STREAMED INCOMES RESIDENT ALIEN	40	195	140	167	97	VINCE GILL A" MCA 11547 (1016/15 No. WHEN LOVE FINDS YOU	6	
(TST) NEW	W >	a	CANNIBAL CORPSE NEW MADE 14204 OF SIGN SHEET	151	(196)	86-0	***	26	AL GREEN DIS PORT STUDY SONOCOPPOLITION IS NOT GREATEST HITS	127	
152 119	118	61	JOHN MICHAEL MONTGOMERY & JOHN MICHAEL MONTGOMERY	5	197	180	168	4	SILVERCINAIR A FROM THE FROM TOWN OF THE PROGRESSION P	9	
153 161	146	80	ANSA A* POLYDON SEXDERSON DESPENDENCE SEE	63	196	150	190		ENRIQUE SELESIAS (CHOUSE MOUTE MELTE ME THE ENRIQUE SELESIAS	150	
154 138	10		SQUADTRACK AND A BULLET COMPANY COMMISSION OF THE GREAT WARTER HIPP	93	199	132	131	32	CLAY WALKER @ GANT 24640/MARKS INCO (10 SWID SWI) HYPNOTIZE THE MOON	57	
155 147	137	37	SOLO  PRESPECTAC SAROTTAMA (10 ML IS NO. SOLO SOLO SOLO SOLO SOLO SOLO SOLO SO	52	200	186	179	28	ACE OF BASE & ARSIN 18806-110-98-16-981 THE BRIDGE	29	
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29sc 28 311 178			Tracy Chapman 6 Sinya 74, 163 The hilly Strathers 33		Cove Mart The Masses Manupit Mindo Mo McCore T Mindo McCore Natasia Min Manusia Mendan	hevs Ro	nd E.S	1	Section   Continues   Contin		
331 278 400e 153			Ten Out 14 Mains Discops 126 Air Jacob 44 Octoo 141 Sept 2		The Maren Marent	135 12	14		Cory Oktourus 110 The Smoothing Pumphine 20,50 The Degg Found 157 Foreign 21 Sour 155 TLC 23		
Abbs 153 Ace Of Bees 200 Alore In Chelles 5 For Arron 111 Jann Anden 50 Tina Anno 178	91		Tony Chantes 6 Fee 24, 163 Tony Chantes 16 Fee 24, 163 Tony Chantes 16 Fee 24, 163 Fee 24,		MC City F	Deady saturing (	125 CMW I	33	Doc		
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Tina Arena 178 Seastle Stars 18			Division position 76 The Constraint III State Const		Metallice George Mi	82 (SMI 9			Of America 53 People 144 People 144 People 145 People 144 People 145 People 145 People 146 People 147 People 146 People 147 People 146 People 147 People 146 People 147 People 1		
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Michael Bolton 1 Bone Thugs-Nille	172 mony	15 143	DC Talls 112 Gets Bross 45 Kers 134 Sees Gets 145, 155 Kers Kers 177 Del Leonard 27 (3) Kers Gets 145, 155 Kers Kers 177		John Mich Alanis No David Las	asi Mort	prey 4	152	Rage Agened The Marchin 11 Keyler Proposition 1.9 Add Ashes Vol. 1.95 Add Ashes Vol. 1	348	
Boys II Man 166	6		Not Damond 187 Gir Blacome 108 La Souche 32 An Diffesco 82 Girlingto 100 Tracy Lawrence 36		Stevid Las Newsboys	182	994		The Refreshments 162 Degree Surgeries 97 Schoelhouse Road Rooks The Sury Rich Project 66 Pulp From 109 Surge in the Key Of X Cities	XFiles	
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BILLBOARD JUNE 8, 1996 119

#### 'METALLICAST' TO ROCK THE WEB (Continued from poor 6)

and see the show. Home users will need at least a 28.8-band modern to see the video feed; the more common 14.4-band modem will deliver the audie and still photographs from the

"The band uses its private shows as a way to work out new material on-" says Metallica's tour manager, Tony Smith. "The guys in the band want to bring the experience of these private shows to a larger audience but still keep it intimate

During the cyberesst, Metallica will perform new material from its forthcoming Elektra album "Load, which streets Tuesday (4) (Billboard, May 25). It has been five years since the rock act released its last album, "Metallica," which has stayed on The Bill board 200 for 250 weeks. During the

band's extended recording absence,

the Internet has emerged as a mar-

keting and creative force in the music

Metallica has gained an extensive following on the Internet, which contains more than 80 grass-roots Web sites devoted to the band Metallica drummer Lars Ulrich ays the group members occ explore some of the Internet sites

"It's fun to check on the latest lies." he says. "I'm slowly opening up to this. It's definitely interesting Real-time video footage of Metallica's performance will be delivered to the Internet using Apple's QuickTime TV technology, while the audio portion of the concert will be neteast via Progressive Networks' RealAudio, In addition, the event will use Apple's QuickTake technology, which will update still photos from the concert every 20-30 seconds on the Web site. A navigable 360-degree reproduction of the performance venue, which uses Apple's QuickTime VR technology.

low concertgoers to interact with the Internet audience, according to Elnine Dennis, who is a QuickT A&R representative for Apple (U.S.). "Fans on the Internet will be able to talk to the concertgoers about their

impressions of the show as it hapsays Dennis The Internet concert will be accomnamied by several related events in the week prior to the show, including a live "chat" session with the band and video and audio feeds of rehearsals. The site will also document a day in the life of Metallica, with pictures and editorial commentary about

the band as it prepares for the con-Many elements of the event will be archived and accessible at Apple's Web site after the concert. Elektra Records plans to promote the Metallica event on its own Web site (http://www.elektra.com) with a link to Apple's Web site, according to John Mefford, Elektra (U.S.) manager of multimedia. In addition, Smith says that the group's fan club will send an E-mail

moting the event to all registered Metallica fans on the Internet. Metallica is only the latest in a string of acts to perform live on the Internet. On May 11, the Smashing Pumpkins played a live concert to thousands of Internet fans (Billboard, May 4). However, a technical glitch cut short that netcast performance

about mid-way into the event. Several

other acts, including Spin Doctors

and Afghan Whigs, have performed live in the past few weeks. in the past, many of these audio and video events have been accessible to a very limited number of Web users, preventing many fans from be-

ing able to tune into the live events at the same time However, many labels and site developers, including Apple, are now seeking ways to expand the reach of Internet events by using larger audio and video streams on multiple Web sites (see story, page 90),



by Geoff Mayfield

ANOTHER CLOSE ONE: With a sum exceeding 180,000 units, the Fugees strab a third straight week at No. 1 on The Billboard 200. As was the case last week, the hip-hoppers retain the crown despite experiencing a slight decline from ratios week sales. this time in the neighborhood of 4%. In a race reminiscent of the close one two weeks ago, when the Fugress outpaced Hootie & the Blowfish by a time 0.9% reasons their ISO 000 units this wook withstend a formidable observe counted by Soundgarden (175,500 units) yet hold the lead, with a 2.7% margin Rap owns two of the big chart's first three slots, as the so-called "retirement" set by Too Shart climbs in at No.3 with 158,000 units, trailing Soundgarden by an 11% margin. In fact, the first-week rushes by the No. 2 and No. 3 titles were load enough that label pundits had a hard time figuring out which of the top three acts would indeed land on top. According to a label source who is tapped into retail, the Fueves had the top album at Musiciand during the tracking week that closed at midnight May 26, Soundgarden was Best Buy's best seller, Too \$hort led at Blockbuster Music, and No. 5 Celine Dion was Turget Stores' champ

SLIDE: The Fagres can afford the mild sales erosion, because this week's charts reflect a particularly slow week at storeland, as illustrated by the sales totals at the bottom of The Billbourd 200. Each of the titles ranked from No. 116 down sells less than 5,000 units; I cannot remember the last time an afour was able to reach the

Of the 200 albums that appeared on last week's chart, only 27 manage sales increases this week. That's not much better than last week, when there were just 22 gainers on the chart. Overall album sales are down from but week's volume but un when compared

to the same week in 1995 (see Market Watch, page 122). When you consider the tenid slate of titles released in May 1995, an improvement over last year's comparable week is no big surprise.

SECONDS: With a second-week decline of 27%, George Michael dips 6-9 (72,600 units), and that's not too shabby when you compare it to the second weeks

need by other recent releases Def Leppard, for example, which debuted at No. 14 last week with close to 60,000 units, digests a 39% drop (14-27), a cor

open with large first-week sales. In the last five weeks, two others in the hard rock camp experienced big second-week sides: No. 11 Rage Against The Machine (which was down by 53% in the May 11 Billboard) and No. 21 Panters (down 57% in last week's Billboard). You'll note that, compared to the other rock sets mentioned, the alternative-leaning Rage Against The Machine has had an easier time maintaining a position in the upper regions of The Billboard 200, Michael's sophomore-week dip is less severe than those seen recently by Hootie

& the Blowfeh, No. 7; the Dave Matthews Band, No. 8; the Cranberries, No. 10; and the "Sunset Park" soundtrack, No. 24. However, it is a tad larger than the percentage drops experienced by country vet George Strait, No. 20, and R&B sophomore act SWV, No. 30, when their latest sets logged their second weeks in the May 18 issue

STEPS AHEAD: A three-song shot in the arm from the final episode of "Beverly Hills 90210" pumps a 131% gain and the Pacesetter cup for the Goo Goo Dolls (149-65). The band's "Long Way Down," also festured on the No. 29 "Twister" soundtrack, is making tracks at rock radio (40-30 on Mainstream Rock Tracks), too... A special on the Disney Channel helps violinist Vanessa-Mae reenter Heatsrekers, at No. 39. Her 151% sales gain also prompts a 6-2 jump on Top Dassical Crossover... Although Soundgarden misses the No. 1 slot, the new set's first-week sum is actually 8% higher than that of 1992's "Superunknown." But, in a softer week, the prior album's 162,500 units were enough to snare the top of the chart. That title, by the way, makes its first appearance on Too Pon Catalog Alburns (No. 50).

ONG LIVE DEATH: Cannibal Corpse succeeds where Carcass, Deicide, Death, Morbid Angel, Napalm Death, and Obituary fell short. Each of the bands has placed at least one album on Heatseekers since 1991, but Cannibal Corpse becomes the first death metal band to reach The Billboard 200 (No. 151). Labelmate GWAR hit the chart in 1992, but fans who know the genre better than I say that hand does not coulify as death metal.

#### BRUNSWICK DIGS INTO ITS VAULTS (Continued from page 6)

working on the label in 1982, giving over

industry.

distribution to the special-products di-vision of Columbia Records," says Paul Brunswick's rehirth started three years ago, says Tarnopol, when "we started to dean up everything. We contacted artists to update their contracts Many of the tapes had aged nicely. But in some instances, master tapes under went a baking process that required us to work fast, because the process gave them a fresh sound for about 30 minutes." Tarnopol made a deal for independent distribution through Navarre.

Tarnopol says contractual updating will enable him to form out masters for use elsesthere. For instance, the title track of the Chi-Lites reissue. City Blues," will be performed by the group in the new film "Original Gangstas." The tracks on the Chi-Lites sibum are making their first appearance on CD Tarnopol, who was in the dance

record business before assuming his mbilities at Branswick, has not closed the door to a possible sale of the company down the line. "We get a lot of offers to sell," he says. "But that won't happen until my sister and I feel we are into a 'full-function' status.

ecutives at the New York-based Branswick are David Gore, who handles business offsire and marketing and Kevin Goins, who runs sales. Paul Tarnopol says that besides the already announced state, which may in-

will also be accessible at the site.

Apple is equipping the venue with

interactive video kiosks that will al-

thele new Brunswick signings, the label may do a CD of well-known arts performing the songs of Wilson, ineluding some electronic "duets" with the late performer. If the project materializes, Tarnopol says, part of the proceeds will be donated to the R&B Foundation, which offers assistance to

indigent R&B stars of the past. and of Jone MENKEN, ZIMMER HONORED AT BMI AWARDS

(Continued from page 8) A complete list of winners follows: BMI film music awards: Alan

Menken, "Poruhontus"; Eric Serra (SACEM), "GoldenEve"; Michael Kamen, "Die Hard: With A Vengeaner Hans Zimmer (PRS), "Crimson Tide"; Randy Edelman, "While You Were Sleeping"; Jerry Goldsmith, "Congo i, "Father Of The Bride II"; Michael Kamen, "Mr. Holland's Opus"; Alan Sil-vestri, "Grammer Old Men"; Lennie Nie-"The Bridges Of Madison County George S. Clinton, "Mortal Kombat":

Mara Tarnopol previously worked in licensing and sampling clearance for Hans Zimmer (PRS), "Broken Arrow" and Kenneth "Babyfare" Edmonds. the Atlantic and Jive labels. Other ex-

#### WATSON TARGETS TRUCKERS (Continued from page 12)

had been planning a truck-stop tour in nouncements and call-ins on the radio support of the National Center for Missing and Exploited Children, and Watson was a natural choice. The charity she save was dater. mined by the show's audience. "We polled our listeners as to what their favorite charity would be. And this was it. They say that they often see these sows will be given to the National

kids in truck stops and wanted to know what could be done about the prob-The tour, which begins Jane 13 in Ontario, is also being mounted in association with Western Star Trucks which is donating a 1997 Constellation model. The truck will be used on the tour and then given away at the tour's culmination in a big show Oct. 19 at the Nashville Spredway, Epiphone Guitars is donating guitars as door prizes. Tour support will come from an

network and by local truck-stop operators, who will organize "trucker appreciation days," with vendors showing their worse in addition to Watcom's concert and appearances by local mu-Contributions and donations at the

Center for Missing and Exploited Children, headquartered in Arlington, Va., which distributes posters of miss ing children and organizes cooperation on the Internet among law enforcement agencies that deal with missing and exploited children For Watson, the decision to play the benefit dates was an easy one.
"My dad used to be a trucker." be

says, "I was always infatuated with trucks. And I have a little girl. 3% years old."

tional office in London in the fell Turnopel says the move is being made not only to have a base of operation abroad but to gain closer inspection of what he regards as rumpant bootlegging of Brunswick's vaunted l The London office will also have conentional responsibilities, such as overseeing European manufacturing, sales, and international licensing. In a further update for the '90s

Permusiek plans to open an intern

Brunswick expects to have a World Wide Web site on the Internet by the

Watting To Exhale."

BMI most-performed songs from a film: Seal (PRS), "Kiss From A Rose" from "Batman Forever", Michael Kamen, "Have You Ever Really Loved A Woman?" from "Don Juan De Marco": and Kenneth "Babyface" Edmonds. "Exhale (Shoop Shoop)" from "Wasting To BMI Academy Award winners: Alaz

Menken, for "Pocahontas" and "Colors Of he Wind" from "Porchoptas. BM1 Golden Globe winner: Alan Menken, for "Colors Of The Wind" from RMI TV music awards: Marty

wich, "ER": Danny Wilde and Allen Willis, "Friends"; Mike Poet and Dans Lux, "NYPD Blue"; Bob Israel, "20/20" Bruce Miller and Darryl Phinnesee "Frasier"; John Lennon, Paul McCartney, Dennis C. Brown, "Grace Under Fire"; Ben Vaughn, "3rd Rock From The Sun"; Timothy Thompson, "The Nanny"; Steve Dorff, "Marphy Brown". "Snuffy" Walden, "Roseanne" Gary Stevan Scott and Marty Davich, Beverly Hills 90210": Eddie Arkin. "Melrose Place"; and Danny Elfman,

Emmy Award winners: Wes Bont nan, Barry Devorson, Richard Hazard John Henry, and Robert Sands, "Another World": Harvey Cohen, John Given, and Carl Johnson, "Aladdin": Don Davis, Sesquest DSV'; Jerry Goldsmith, "Star Voyager", George Fenton (PRS), "National Geographic, China—Beyond The Clouds": Jennie Muskett (PRS), Notional Geographic Special Jawels Of The Caribbean Sea"; A.J. Gundell, "I Never Believed In Love"; and Steven Scott Smalley, "76 Seasons: The Story Of The NFL."

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#### PALLAS ROUNDS UP CRUCIAL CONFLICT (Continued from page 1)

pardner: The group is a rap act halling from Chicago's tough West Side. The hip-hop quartet opted to go untry on its debut album, "The Final Tic," set for a July 2 release, in an effort to stand out from the common images portrayed by most rup acts.

But don't let the twang-tinged vocals "We were lookin" for a way of being different, instead of just being another Iran act] clone," says Crucial Conflict member/producer Wild Style. Even though we're comin' on a Western tip, our music is showin everyday life and everyday situations on the streets of Chicago's West

Side-from gangbangin' to family picnics The hip-bop crew is rounded out by Never, Kilo, and Coldhard In a manner similar to that of the ngle sound coming out of London oard, Oct. 29, 1994), the musical

foundation of "The Final Tie" is built on samples of classic midtempo sons by such veteran artists as Curtis Mayfield and the Isley Brothers. However, instead of layering highenergy beats on top of the slower melodies, as jungle does, Cruzial Conflict assects the source with varying cadences of ranid-fire bytes in an un-

derground rap style the group refers The act's innovative approach also fuses elements from regional music forms, such as Florida bass and reggae, to create an infectious hybrid hip-bop sound, dubbed "rodeo," that

has taken Chicago by storm George Daniels, owner of Chicagooased independent retailer George's Music Room, says, "Anticipation for their album is really high, and their fan base in Chicago is incredible." Crocial Conflict came up with its country hip-hop concept after the group took a road trip from Chicago

through the "wild West" to Los Angeles in search of a record deal more than two years ago. "On that trip, we saw a lot of things we never saw before, and it inspired us to come up with something differ-

ent frem what's going on in hip-hop, says Coldhard. Most of the black families in Chicago come from the South, and we're proud of that history," he says. "So we caught a vibe from that mem-

ory that draws from the old and takes it to the new." The group's music is published by Flict Publishing. One of the byproducts of Crucial Conflict's music is the "giddy-up," a popular dance step that mimics a person riding a bucking brence. The

group uses the step in its stage show and videes. The step has also taken off in Chicago hip-hop clubs. Another innovation from the act's asie was the creation of a West Side Chicago social club known as "the Says Kile, "That's where our barn video [for 'Hay'] was shot and where

we rock from the beart." Pallan whose entire management staff was replaced almost a year flict before it even acquired a distrib-

Palias co-COO Roy Cormier says, 'Our focus was on street-level marketing and directed especially to independent retailers." The label began its regional marketing campaign in the Midwest, then moved to the South, the West, and finally, along the Eastern sealourd.

"Hay" the set's first smale offers a store." Weintrush adds. playful description of the pleasantries involved in "smokin' hay imarituanal

in the middle of the park." The song samples Funkadelic's 1974 track "Fil Stay" from "Standing On The Verge Of Getting It On." Promotional singles on vinvl were serviced to record pools, club DJs, and R&B and crossover stations in

January to generate awareness of the group. Says Cormier, "We began the setun in Documber with the release of 500 electronic pross kits, along with nosters and stickers. In March we consisting of the single, a corncob pipe, matches, and a mini-bale of hay, packaged in a eardboard red barn Label executives say that in mid-March, the song began receiving sigant mix-show airplay. On Apri 23, "Hay" was shipped to stores, and the clip was serviced to national vidoutlets, such as the Box and BET so he can play it in his car, that's a

been siring for three weeks. Local video shows were serviced

three weeks earlier. "We were just getting into the process of our street-level marketing thing when we began noticing that be cause of the video, we were winning off of indie retail sales," says Pallas co-COO Fab 5 Freddy, the former MTV VJ who directed the "Hay" clip. Hay According to SoundSoan

sold 23.600 copies during the week ending May 23. The single sold 17,000 units the previous week and 10,000 copies the week ending May 10. 'It's going to be hig," says Don E Cologne, assistant PD/music director at R&B WGCI Chicago. "The record flows well musically and has had strong word-of-mouth on the street for a while. When a kid comes all the way seross town just to dub the song

special going on.

According to Broadcast Data Systems, the single received 429 detections on 39 stations for the week ending May 28. "Hay" was Billhoard's Greatest Gainer/Airplay on last week's Hot R&B Singles chart and is currently No. 4 on the Hot Ran Sin-

gles chart, No. 22 on Hot R&B Singles, and No. 45 on the Hot 100. Wa're outting all this airplay from the single, and the official radio service date isn't until Tuesday (4)," says

Crucial Conflict, which is managed by Chicago-based Middle Entertainment, is scheduled to go on a national promotional tour of eight to 10 cities in late June. The tour is slated to follow the same route as the label's marketing campaign though the international release date had not been announced at press time, label executives hope to tap into European consumers of jungle music by using the marketing strategy that worked in the U.S., beginning with independent retailers and specialized

press.
"We want to seed the market before we go in with the record," says Freddy, "There are really no global stars in the jungle market yet, and we hope Crucial Conflict will make an im-

The act has yet to sign with a book-Pallas plans to follow "Hay" with Ride The Rodeo," which features female artist Toi, a fellow Pallas

Although the release date for the second single has not been set. Fred dy says the label will use a similar tising schedule to the one it utilized for the first single at the Box and BET.

## NAIRD ANNOUNCES INDIE AWARD WINNERS

where teaser advertisements had (Continued from page 8) track/cast recording ("Cramb"). The Salem, Mass-based company's Hannihal imprint collected the best folk album trophy for Maura O'Connell's

Two albums won in more than one category: Patrick O'Hearn's "Trust" on Deep Cave Records won for best new are album and best cover design (for designer Carl Otson), while Ellinsia "Bayaka" by the BaBenzelle I mies won for best traditional world al

burn and for best packaging (by Darren Crawforth Stain Ltd.). Oh Boy Records artist John Prine ed down two awards: His "Lost Dogs & Mixed Blessings" was named best rock album, while the clip for "Ain't Hurtin' Nobody" was the best hortform video winner

Other multiple award winners in cluded Green Linnet/Xenophile, Shanachie, and Dreyfus. Alligator Records collected two trophies by tying with itself in the blues album category Sugar Hill Records founder and veteran recording artist Sylvia Robinson and Old Town Records founder Hy

Weiss were on hand at the awards core This year, the awards were dis-

nsed in an unprecedented brisk 2% hours. The rapid clip of the 1996 Indies ceremony, wittily co-hosted by Shanachie recording artist Christine Lavin and Distribution North America provident Dancan Browne, was in welcome contrast to last year's arduous

clear signal that there's something

and to similarly protracted shows in years post Though the number of awards cateries rose to 41 this year from 38 in 1995, the ceremony eschewed the timeconsuming reading of nominees (which were instead projected on a large TV screen) and redundant "honorable mention" winners, and acceptance speeches were mercifully brief. The af fair featured bright performances by avin, Palmetto Records' the Rumba Club, and DejaDisc's Wayne Hancock.

enjoyed no eachet with consumers, m is contemplating the creation of a commercial sumpler CD that would compile trucks by Indie winners. Other 1996 Indie winners included the following: Acoustic instrumental: "Heart Of

Adult contemporary: "River Of Fallen Stars," Pete & Maura Kennedy Freen Linnet/Redbird).

Alternative rock: "Popsucker."

(armahea (DesaDise) Bluegrass: "Unleashed," the Nashville Bluegrass Band (Sugar Hill). Blues: (tie) "Eldorado Cadillac. ly Boy Arnold (Alligator), and "Blue 41/e-hour presentation in San Francisco "Lather Allison (Alligator Celtic/British Isles: (tie) "Dawn Dance \* Alasdair Fraser (Culburnie), and "Many Happy Returns," Arcady

> Children's storytelling: "Kitding: ns Audio Books). Ensemble classical: Tehatkovsky Piano Trios," Golub/Kaplan/Carr Trio (Arabesque Record-

Sala elassical: "Cello Works: Bris. ten & Bridge," Steven Doane (Bridge, Dance: "United Nations Of Heuse, The Indie Awards, which to date have various artists (ffrr). ospel/religious: "Georgia Live," get a lift at retail in the future: NAIRD the Kingsmen (Horizon).

Hard music: "Demanufacture." Fear Factory (Roadranner). Historical: "Complete Prestige Recordings." Eric Doluhy (Prestige).

Contemporary jazz: "Te-Voul," Roy Haynes (Dreyfus). Malnstream jazz: "Gunslinging s Big Band (Dres Latin: "Vivito Y Colesndo," Conjun-Latare "Vivio - Conghile).
Conpedes (Xenophile).
Liner notes: "Big Band Renais-

sance: The Evolution Of The Jazz Orvarious artists (Smithsom) Collection of Recordings; notes by Bill North American native music: ouch The Sweet Earth," Sharon

Rap album: "Jenlous One's Enve. Fat Joe (Relativity). Seasonal music: "I Want A Smile For Christmas," Freddy Cole (Fanta-

Singer/songwriter: "Train A' Comm," Steve Earle (Winter Harvest Entertainment). ooken word: "Storyteller," Patrick Ball (Celestial Harmonies) Documentary video: "The Way

Longform video: "Djabote, Doudon N'Dave Rose Seneral Drum more Group (Multicultural Media). Contemporary world: "Aitara," Várttiná (Xenophile).

#### **A&M TRIPLE BILL HITS BORDERS STORES** Continued from page 83

gig in Story Brook, N.Y. The event was a huge success, according to Weintraub, with each artist selling 50 CDs. For Arden, the Borders visits should help her "sell a couple thousand al bums a week on top of what she's already doing. Weintraub says For Mann and Griffin, the Borders

tour is part of A&M's long-term paign for the new artists "It's putting everything togeth

er—the ratio spot, the Borders visit, the club at night." Weintraub says. "That way, when you leave town, you've covered everything and gotten their names out there The Borders visits are the adult ver

sion of what rock acts have traditionally done-signing sutographs at a record Borders note the featured artists ways resulting in sales spikes, according to Erickson. She adds that such events also contribute to the stores' general allure, "the idea of Borders being a cultural hub in town. When you go into a store, something is always going on." Arden says the Borders tour is positive for a number of reasons. "Billy and Patty are both amazing acoustic mastcierce an it's entrer to be a real treat for neonle while they show for that Stein-

beek book," Arden says. "And people can bring their kids, and kids can come themselves to a Borders she continues. "It's nice that provie who couldn't come to a club can set to hear the music. And it's a very civilized way to listen to music. The shows are early, and you can have a cup of coffee.

"Also, for an artist, these shows are od for you," she adds, "It's broad daylight, there's no smoke, and there's no alcohol-som con't hide behind anothing There's just the emotional content of the



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BILLBOARD JUNE 8, 1996



# **Billboard Online Booming** After Internet Launch

on the Internet, Billboard Online's ectronic archive service is boom-The number of subscribers to oard Online has increased by about 20% since mid-April, when

the pay service became accessible via Billhoard's site on the World Wide Web The service pro-

vides full-text access to current Billhoard stories and charts as well as a fully searchable arehive of Billboard articles dating back to 1991 and more than 22,000 charts dating back to 1983. Previously, access

was available only from a private dial-up service The Billboard Web site-which includes an extensive free area as well as the pay service-slso is attracting significantly more attention. Traffic on the 5-month-old site has increased 50% since the pay service joined the menu of offerings. Free features on the site (http://www.billboard.online.com) include a daily update of breaking news, a new-release listing, and a

Trivia page, hosted by Chart Beat's Fred Bronson As expected, the online service has broadened the global reach of Billboard magazine, with 50% of the new business coming from

Just one month after its launch | international users. Similarly, 50% of the overall visitors to the

Web site reside outside of the

Billboard Online subscribers pay \$9.95 per month for access to charts and articles from the latest issue, Billboard for access to the com-ONLINE plete archive of Bill-board charts and arti-

cles, as well 15 databases from Amusement Business, Airplay Monitor, Music & Media, the RIAA (gold and platinum album certifications), the All Music Guide, and others. In addi tion to the monthly fee, subscribers pay charges ranging from 50 cents to \$1 to view, print or save individ-

ual files from the databases. As the business has grown, so have the complimentary offerings Beginning this week, the top 100 titles of The Billhoard 200 alterns chart and the top 50 titles of the Hot 100 Singles chart will be listed in the free area. Previously, only the ton 20 alitums and ton 10 sin

gles were listed. In another development, Billboard is now accepting advertising on its Web site. For information on ad rates or to subscribe to Billboard Online, call 800-449-1402 or e-Mail

Billboard's 1996 International Tape/Disc Directory Hits the Street

1996 International Tune/Disc Directory is now swailable. This comprehensive reference tool is the industry's leading source for manufacturers, service and supply organizations, festuring over 2,500 company names and



over 20 major categories worldwide. Listings also include: CD and Audio/Video Packur. ing and Printing. · Pro Industrial Blank Tape Manufacturers.

 Packaging and Labeling. · Production and Post Produc-The directory is available from

Billboard and is distributed at Renlitoch and other trade shows. List Prire: \$55. Other Billboard Directories include Record Retailing Directory, the Nashville 615/Country Music Sourcebook, International Latin Music Buyer's Guide, Internation al Talent & Touring Directory and the International Buyer's Guide. For more information on any of the above directories or to pur-chase one, please call Kara Dio-Guardi at 212-536-5008.

## Dates 'n Data

Dance Music Summit . Chicago Downtown Marriott . July 17-19 Billboard/Airplay Monitor Rudio Seminar • Sheraton, N.Y.C. • Sept. 5-7 Billhoard Music Video Conference & Awards • San Francisco • Nov. 7-9 For more information, contact Mauroen Ryan at 212-536-5002.

Visit our website at http://www.billboard-online.com For information about rubscribing to Billboard Online's complete archive of charts and articles, contact Vince Beese at 212-536-1402/1-800-449-1402 e-mail: vbeese@billboard-online.com

# VEAR-TO-DATE OVERALL UNIT SALES

263 165 000 /UP 5 254 TOTAL 250 148 000 ALBUMS 217.074.000 219.597.000 (UP 1.2%) SINGLES 33,074,000 43.568,000 (UP 31.7%)

UNIT BALES

12.014.000

LAST WEEK

12 426 000

CHANGE

DOWN 3.3%

THIS WEEK

11 168 000

CHANGE

HP 7.6%

INDEPENDENT

MASS MERCHANTS

SALES BY

137 500 000 156,321,000 (UP 13.7%) CASSETTE 79,229,000 62,653,000 (DN 20,9%) OTHER 345,000 623,000 (UP 50.6%)

SALES 9.698.000

LAST WEEK 10 210 000

CHANGE DOWN 5% THIS WEEK

9 471 000 CHANGE DOWN 2.4%

2.316,000 LAST WEEK

2 216 000 CHANGE DOWN 5%

THIS WEEK 1 895 000 CHANGE 140 38 6%

UP 6.5%

UP 16 6%

TOTAL YEAR-TO-DATE OD ALBUM SALES BY 1995 1005 CHANGE MAJOR CHAIN 69,737,000 78 808 000 UP 12.7% CHAIN 21 217 000 UP 19.4%

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

18.830,000

27,716,000

# **Debuts: Toni Awards, Enter Metallica**

bu Fred Bronson

Two ARTISTS WHO HAVE been missing from the Hot 100 for at least two years have the highest debuts of the week, and both are in the top 10. First up is Toni Braxton, who made her initial appearance on the chart almost four years ago with "Give U My Heart" from the "Boomerang" soundtrack. Her last single to reach the Hot 100 was "You Mean The World To Me," which peaked at No. 7 on May 28, 1994. Braxton is back with her seventh

chart single, the two-sided "You're Makin' Me High"/"Let It Flow." The side is the first taste of her new LaFace/Arista album, The other track is the fifth title from

the "Waiting To Exhale" soundtrack to make the too 10, following singles by Whitney Houston, Brandy, Mary J. Blige, and Houston with

CeCe Winso By blasting onto the Hot 100 at No. 7. Braxton's latest single is easily her highest debut ever and is already in a three-way tie to be her second-higgest hit. Her highest debut until new was "Breathe Again. which entered at No. 58 on Oct. 16, 1966. That record is also her most successful; it peaked at No. 3 on Jan. 22, 1994, "You're Makin' Me High" is tied with "Another Sul Love Song" and "You Mean The World To Me," which both peaked at No. 7. With all her success, it may be hard to believe that Braxton hasn't topped the Hot 160 yet, Per-

haps this latest two-sided hit will be the single to charge The other top 10 entry belongs to a Bay Area-based metal group that is experiencing its first top 10 hit. Metallica's "Until It Sleeps" on Elektra is new at No. 10 entered at No. 47 the week of Aug. 24, 1991. That title is also Metallica's biggest hit until now; it peaked at No. 16 the week of Oct. 12. "Sleepe" is the group's first single to chart since "Sad But True" peaked sadly at No. 98 in its

20.057.000

32,314,000

In its second week on Mainstream Rock Tracks, "Sleeps" rises 7-1. Also, it's the first Metallica song to appear on Modern Rock Tracks, where it debuts at No While Braxton and Metallica have the highest debuts

two others are not for behind Menico's "Why I Lose You So Much" (Rowdy/Arista) makes an impressive bow at No. 16, and Michael Jackson's "They Don't Care About Us" (Epic) opens at No. 50

WORDS GET IN THE WAY: 1th boffo at the box office, and it's not doing too budly on the Hot 100, either. Adam Clayton and Larry Mullen's take on "Theme From Mis-sion: Impossible" (Mother/Island) cruise-rockets 24-11 in its fifth chart

week. The original version, by composer Lalo Schifrin, managed to peak at only No. 41 back in 1968. That prompted Larry Cohen of Trumbull. Conn. to note that this is the second-longest amount of time between a television series' premiere and its theme sone reaching the top 40. "Mission: Impossible" premiered on CES on Sept. 17, 1966, so it has taken 29 years and nine months for the theme song to be a top 40 hit. The only TV thems that took longer was "(Meet) The Flintstones." The Hanna-Barbers series premiered on ABC Sept. 30, 1960. and the version of the theme by the B-52's (renamed "the B.C.-52's") spent one week in the top 40 some 33 years and eight months later, in June 1994. (Like the "Mission: Impossible" tune, it was from a film.) For the carries, the TV three in the TV three presents are the in the top 40 in from "I Love Lucy." The series premiered on CBS Oct. 16, 1861. Twenty-five years and five months later, "Disco Lucy" by the Wilton Place Street Band mode in the top 40.

Band made the top 40.

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